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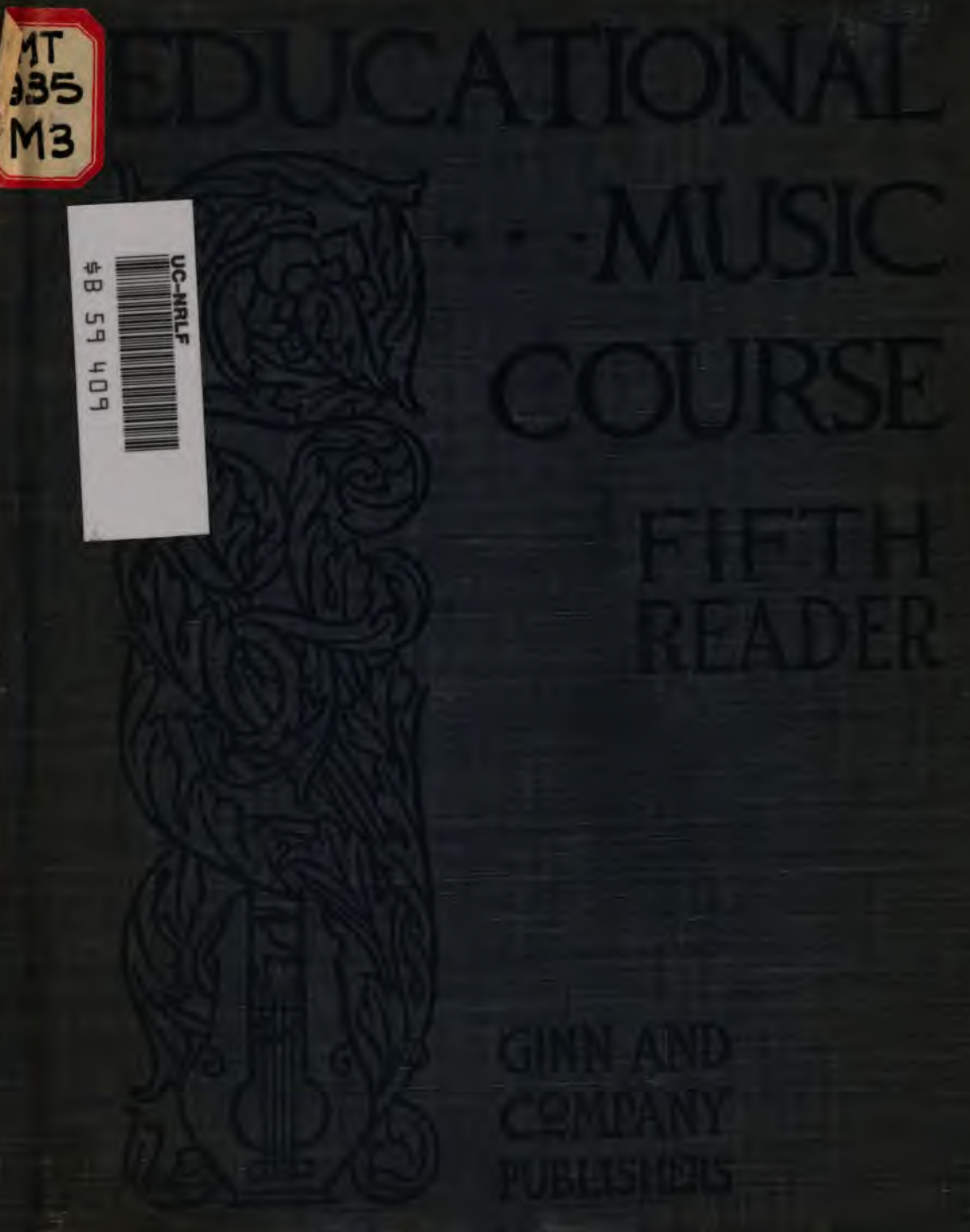
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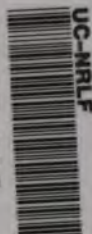
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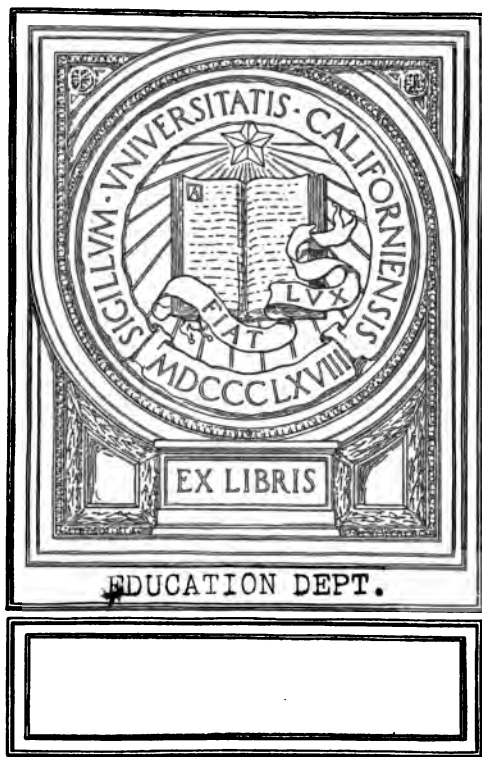
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THE EDUCATIONAL MUSIC COURSE

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# FIFTH READER

BY

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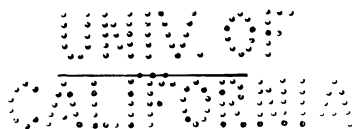
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## PREFACE TO THE FIFTH READER.



THE Fifth Reader of the Educational Music Course is a continuation and elaboration of the study of "Three-part Song" begun in the preceding volume.

Chapter I, Part First, is primarily intended for unchanged voices, but the lowest part may also be sung by the Bass voices which are frequently found in this grade.

Chapter II, which presents the subject of Modulation, offers further insight into practical harmonic and contrapuntal progressions, and should spur teachers and pupils alike to keen study of this deeply interesting element. While we have here a few more or less advanced examples in modulation, it should be borne in mind that simple modulations have been frequently met with in the preceding Readers,—even in the First Reader, where modulations to the nearest related keys were plainly suggested by the melodic tendency of the single-voice Songs and Studies.

In Chapter I, Part Second, which introduces the Bass Staff, the simplicity of the Bass in the progressive Two-part Exercises cannot but be appreciated by teachers who are familiar with the difficulties inherent in this (to the pupil) innovation.

## PREFACE TO THE FIFTH READER.

In Chapter II, Three-part Song is resumed, the Studies and Songs with a few exceptions being now presented upon three staves — the lower staff in the Bass or F Clef. As in the preceding chapter, the initial exercises are quite easy, yet progressive, and the pupil is almost imperceptibly led into the more difficult studies which follow in the different keys.

The authors desire to express their acknowledgments to Mr. F. W. Bancroft of Boston for translations and original lyrics.

# FIFTH READER.

## PART FIRST.—THREE-PART SONG.

### CHAPTER I.

#### REVIEW, AND CONCLUSION OF KEYS.



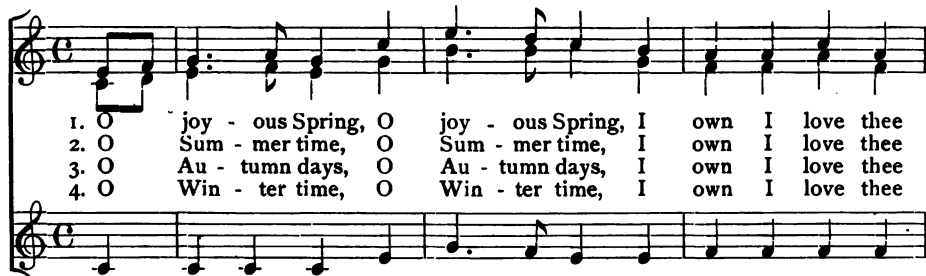
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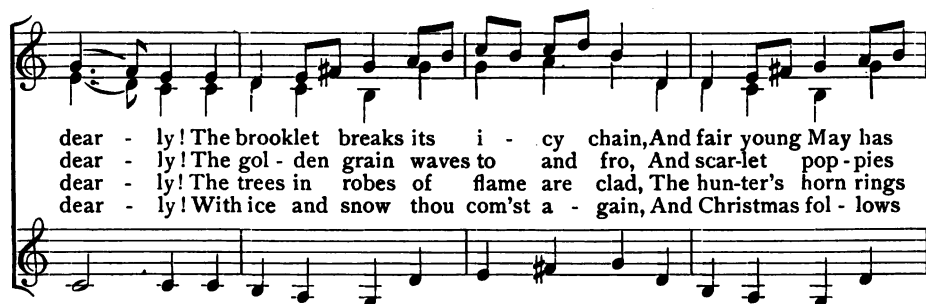




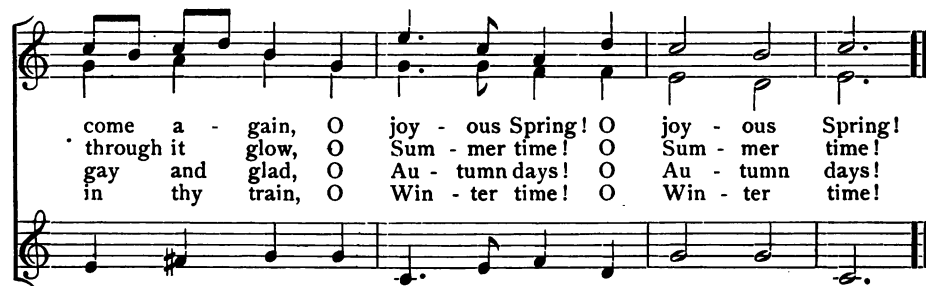
## THE SEASONS.



1. O joy - ous Spring, O joy - ous Spring, I own I love thee  
 2. O Sum - mer time, O Sum - mer time, I own I love thee  
 3. O Au - tumn days, O Au - tumn days, I own I love thee  
 4. O Win - ter time, O Win - ter time, I own I love thee



dear - ly! The brooklet breaks its i - cy chain, And fair young May has  
 dear - ly! The gol - den grain waves to and fro, And scar-let pop-pies  
 dear - ly! The trees in robes of flame are clad, The hun-ter's horn rings  
 dear - ly! With ice and snow thou com'st a - gain, And Christmas fol - lows



come a - gain, O joy - ous Spring! O joy - ous Spring!  
 through it glow, O Sum - mer time! O Sum - mer time!  
 gay and glad, O Au - tumn days! O Au - tumn days!  
 in thy train, O Win - ter time! O Win - ter time!



11





## PEACEFULLY SLEEP!

H. A. DONALD.

*Moderato.*

1. Calm-ly the day now sinks to rest, Twi-light now spreads its dusk - y pall:  
 2. See now the glow-ing stars ap-pear Like friend-ly watch-ers in the skies.  
 3. God watches o'er thee day and night, Ne'er can'st thou be with-out His care;—

Each bird has found its qui - et nest, And bless-ed si - lence reigns o'er all.  
 Sweet be thy slum-bers, have no fear, And close in sleep thy wea - ry eyes.  
 He sees in dark-ness as in light, He will pro-tect thee ev - ery-where.

*Much slower.*

Peace - - - ful - ly sleep! Peace - - - ful - ly sleep! Till the bright  
 Peaceful - ly sleep! Peaceful - ly, peaceful - ly sleep, Till the  
 Peace - - - ful - ly, peace-ful - ly, peace-ful - ly, peace-ful - ly sleep!

Till the bright  
 morn-ing, Till the morn-ing, Peaceful - ly sleep! Peaceful - ly sleep!  
 peace - ful - ly, peace-ful - ly, peace-ful - ly sleep!

15 16

Musical notation for measures 15 and 16. Measure 15 is in 2/4 time with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes. Measure 16 is in 3/4 time with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes. Both measures end with a double bar line.

17 18

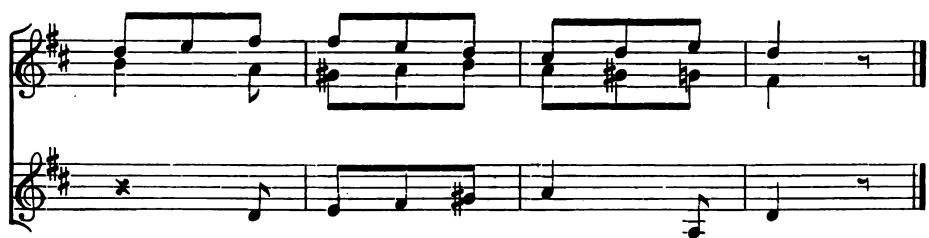
Musical notation for measures 17 and 18. Measure 17 is in 3/4 time with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, ending with a measure rest marked with an 'x'. Measure 18 is in 3/4 time with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes. Both measures end with a double bar line.

19

Musical notation for measure 19. The measure is in 3/4 time with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes. The measure ends with a double bar line.

20

Musical notation for measure 20. The measure is in 4/4 time with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes. The measure ends with a double bar line.



## MY COUNTRY.

*Moderato.*

1. Thrones may tot - ter, king-doms per - ish, Here I pledge thee heart and  
 2. Mine in glad - ness, and in sor - row, Freedom's dow - er, gift di -



hand! All I have and all I cher - ish Shall be thine, dear na - tive  
 vine. Pa - triot pride from thee I bor - row,— Bless - ed land, for - ev - er



land. Bless - ed home, I would de - serve thee, Price - less boon of lib - er -  
 mine! Thrones may tot - ter, king - doms per - ish, Here I pledge thee heart and



ty; I would hon - or, ev - er serve thee, And if need be die for thee.  
 hand! All I have and all I cher - ish Shall be thine, dear na - tive land.



24

Exercise 24 consists of four measures. The first staff (treble clef) contains: Measure 1: quarter notes G4, A4, B4, C5; Measure 2: quarter notes B4, A4, G4, F#4; Measure 3: quarter notes E4, D4, C4, B3; Measure 4: whole note G3. The second staff (treble clef) contains: Measure 1: whole rest; Measure 2: whole rest; Measure 3: quarter notes G3, A3, B3, C4; Measure 4: quarter notes D4, E4, F#4, G4. The key signature is two sharps (F# and C#) and the time signature is common time (C).

Exercise 24 continues with measures 5-8. The first staff (treble clef) contains: Measure 5: quarter notes G4, A4, B4, C5; Measure 6: quarter notes B4, A4, G4, F#4; Measure 7: quarter notes E4, D4, C4, B3; Measure 8: whole note G3. The second staff (treble clef) contains: Measure 5: quarter notes G3, A3, B3, C4; Measure 6: quarter notes D4, E4, F#4, G4; Measure 7: quarter notes A4, B4, C5, B4; Measure 8: quarter notes A4, G4, F#4, E4. The key signature is two sharps (F# and C#) and the time signature is common time (C).

25

Exercise 25 consists of four measures. The first staff (treble clef) contains: Measure 1: eighth notes G4, A4, B4, C5, B4, A4, G4, F#4; Measure 2: quarter notes E4, D4, C4, B3; Measure 3: quarter notes A3, G3, F#3, E3; Measure 4: quarter notes D3, C3, B2, A2. The second staff (treble clef) contains: Measure 1: eighth notes G3, A3, B3, C4, B3, A3, G3, F#3; Measure 2: quarter notes E3, D3, C3, B2; Measure 3: quarter notes A2, G2, F#2, E2; Measure 4: quarter notes D2, C2, B1, A1. The key signature is two sharps (F# and C#) and the time signature is common time (C). A dynamic marking of *f* (forte) is present at the start of the first staff.

Exercise 25 continues with measures 5-8. The first staff (treble clef) contains: Measure 5: eighth notes G4, A4, B4, C5, B4, A4, G4, F#4; Measure 6: quarter notes E4, D4, C4, B3; Measure 7: quarter notes A3, G3, F#3, E3; Measure 8: quarter notes D3, C3, B2, A2. The second staff (treble clef) contains: Measure 5: eighth notes G3, A3, B3, C4, B3, A3, G3, F#3; Measure 6: quarter notes E3, D3, C3, B2; Measure 7: quarter notes A2, G2, F#2, E2; Measure 8: quarter notes D2, C2, B1, A1. The key signature is two sharps (F# and C#) and the time signature is common time (C). Dynamic markings include *f* (forte) at the start of the first staff, *f* (forte) at the start of the second staff, and *mf* (mezzo-forte) at the start of the third staff.

26

*Marcato.*

27



28

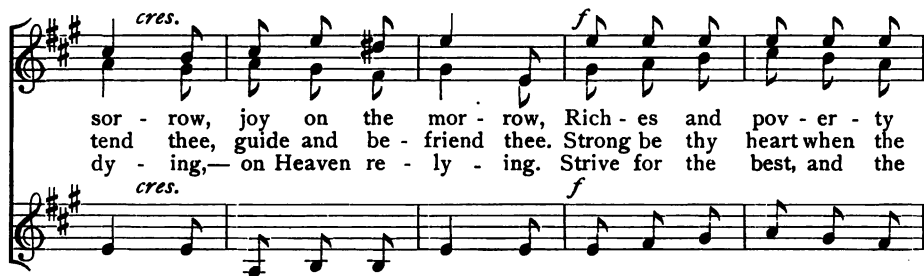
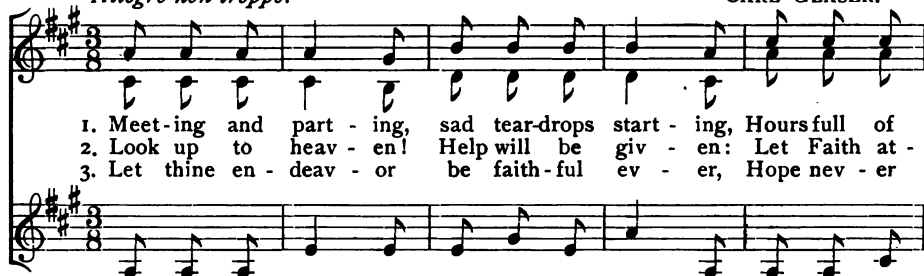




*Allegro non troppo.*

# A SONG OF LIFE.

CARL GLÄSER.



30



31



32



33





34

Exercise 34 is in common time (C) and the key of D major (two sharps). It consists of two staves. The upper staff begins with a half rest, followed by a quarter note D, a quarter note E, a quarter note F#, a half note G, a quarter note A, a quarter note B, a quarter note C, and ends with a quarter rest. The lower staff begins with a half note D, a quarter note E, a quarter note F#, a half note G, a quarter note A, a quarter note B, a quarter note C, and ends with a quarter rest.

35

Exercise 35 is in 2/4 time and the key of D major (two sharps). It consists of two staves. The upper staff begins with a quarter rest, followed by a quarter rest, a quarter note D, a quarter note E, a quarter note F#, a quarter note G, a quarter note A, a quarter note B, and ends with a quarter note C. The lower staff begins with a quarter note D, a quarter note E, a quarter note F#, a quarter note G, a quarter note A, a quarter note B, a quarter note C, and ends with a quarter rest.

This block continues exercise 35. The upper staff begins with a quarter note D, a quarter note E, a quarter note F#, a quarter note G, a quarter note A, a quarter note B, a quarter note C, and ends with a quarter rest. The lower staff begins with a quarter note D, a quarter note E, a quarter note F#, a quarter note G, a quarter note A, a quarter note B, a quarter note C, and ends with a quarter rest.

36

Exercise 36 is in 3/8 time and the key of D major (two sharps). It consists of two staves. The upper staff begins with a quarter note D, a quarter note E, a quarter note F#, a quarter note G, a quarter note A, a quarter note B, a quarter note C, and ends with a quarter rest. The lower staff begins with a quarter note D, a quarter note E, a quarter note F#, a quarter note G, a quarter note A, a quarter note B, a quarter note C, and ends with a quarter rest.

FIFTH READER.  
CRADLE SONG.

15

CURSCHMANN.

*Con anima.*

1. Sleep well dear child! Sleep well, dear child! The dai - sies  
 2. Sleep well dear child! Sleep well, dear child! Each bird - ling  
 3. Sleep well dear child! Sleep well, dear child! The stars are  
 4. Sleep well dear child! Sleep well, dear child! An an - gel

bow their drow - sy heads As sleep its man - tle o'er them  
 seeks its qui - et nest, For night has come with sleep and  
 shin - ing bright and clear, And now the heaven - ly hosts ap -  
 comes from out the thron'g To sing for thee a cra - dle

spreads. Now close thine eyes, thou dar - ling  
 rest. Now close thine eyes, thou dar - ling  
 pear. Now close thine eyes, thou dar - ling  
 song. Now close thine eyes, thou dar - ling

child, In slum - ber mild, In slum - ber mild.

37



38



39



## THE EVENING STAR.

*Andante.*

1. With light se-re-ne and ten - der The even-ing star doth  
 2. The cares of day have van - ished Be -neath its kind - ly  
 3. Of love and hope thou'rt speak - ing, Of bless-ed lands a -

shine; It tells of worlds of splen - dor, And heav'n-ly love di - vine.  
 rays, And earth-ly thoughts are ban - ished As on its light I gaze.  
 far,— The home that I am seek - ing, Thou ra-diant evening star!

40

41

Exercise 41 consists of two staves in 3/4 time with a key signature of three sharps (F#, C#, G#). The first staff begins with a treble clef and a key signature change to two sharps (F#, C#). The melody starts on a whole rest, followed by quarter notes G4, A4, B4, and C5. The second staff begins with a treble clef and a key signature change to one sharp (F#). The melody starts with a whole rest, followed by quarter notes G4, A4, B4, and C5. The exercise concludes with a double bar line.

The second system of exercise 41 continues on two staves. The first staff begins with a treble clef and a key signature change to two sharps (F#, C#). The melody starts with a whole rest, followed by quarter notes G4, A4, B4, and C5. The second staff begins with a treble clef and a key signature change to one sharp (F#). The melody starts with a whole rest, followed by quarter notes G4, A4, B4, and C5. The exercise concludes with a double bar line.

42

Exercise 42 consists of two staves in common time (C) with a key signature of three sharps (F#, C#, G#). The first staff begins with a treble clef and a key signature change to two sharps (F#, C#). The melody starts on a whole rest, followed by quarter notes G4, A4, B4, and C5. The second staff begins with a treble clef and a key signature change to one sharp (F#). The melody starts with a whole rest, followed by quarter notes G4, A4, B4, and C5. The exercise concludes with a double bar line.

43

Exercise 43 consists of two staves in 2/4 time with a key signature of three sharps (F#, C#, G#). The first staff begins with a treble clef and a key signature change to two sharps (F#, C#). The melody starts on a whole rest, followed by quarter notes G4, A4, B4, and C5. The second staff begins with a treble clef and a key signature change to one sharp (F#). The melody starts with a whole rest, followed by quarter notes G4, A4, B4, and C5. The exercise concludes with a double bar line.

44

Exercise 44 consists of two measures. The first measure features a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody is composed of eighth notes with triplet markings (3) over the first three notes. The bass line is a whole rest. The second measure continues the melody with eighth notes and triplet markings, while the bass line also features eighth notes with triplet markings.

Exercise 44 continues with measures 3 and 4. The first measure has a treble clef, a key signature of three sharps, and a common time signature. The melody includes eighth notes with triplet markings and some notes marked with an 'x'. The bass line is a whole rest. The second measure continues the melody with eighth notes and triplet markings, while the bass line features eighth notes with triplet markings.

45

Exercise 45 consists of two measures. The first measure features a treble clef, a key signature of three sharps, and a common time signature. The melody includes eighth notes, some marked with an 'x', and a half note. The bass line is a whole rest. The second measure continues the melody with eighth notes and a half note, while the bass line features eighth notes and a half note.

46

Exercise 46 consists of two measures. The first measure features a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody includes eighth notes and a half note. The bass line is a whole rest. The second measure continues the melody with eighth notes and a half note, while the bass line features eighth notes and a half note.

47

Exercise 47 is in 2/4 time and B-flat major. The upper staff features a melody of eighth and sixteenth notes, while the lower staff provides a bass line with rests and eighth notes. A slur is placed under the first four measures of the lower staff.

48

Exercise 48 is in 3/8 time and B-flat major. The upper staff contains a melody of eighth and sixteenth notes. The lower staff has a bass line with rests and eighth notes, including a slur under the first four measures.

49

Exercise 49 is in 6/8 time and B-flat major. The upper staff features a melody of eighth and sixteenth notes. The lower staff provides a bass line with eighth and sixteenth notes.

50

Exercise 50 is in common time and B-flat major. The upper staff contains a melody of eighth and sixteenth notes. The lower staff has a bass line with eighth and sixteenth notes.

51

Exercise 51 consists of four measures in 3/4 time, key of B-flat major. The melody in the upper staff begins with a quarter note G4, followed by eighth notes A4-B4, C5-B4, and A4. The bass line starts with a half note G3, followed by quarter notes A3-B3, C4-B3, and A3. The piece concludes with a double bar line.

Exercise 51 continues with measures 5-8. The melody in the upper staff features a half note G4, quarter notes A4-B4, C5-B4, and A4. The bass line consists of quarter notes G3-A3, B3-C4, D4-E4, and F4. The exercise ends with a double bar line.

52

Exercise 52 consists of four measures in 3/4 time, key of B-flat major. The melody in the upper staff includes eighth notes G4-A4, B4-C5, and D5-E5, with rests marked with 'x' in the other parts. The bass line features eighth notes G3-A3, B3-C4, and D4-E4, with rests marked with 'x'. The exercise concludes with a double bar line.

53

Exercise 53 consists of six measures in 3/4 time, key of B-flat major. The melody in the upper staff begins with a quarter note G4, followed by eighth notes A4-B4, C5-B4, and A4. The bass line starts with a half note G3, followed by quarter notes A3-B3, C4-B3, and A3. The piece concludes with a double bar line.



## CRADLE SONG.

A. VOELCKERLING.

*Dolce.*

1. In sweet-est dreams my dar-ling lies, Fast closed in sleep thy  
 2. A hush like death fills all the house, Not e-ven stirs the  
 3. No ill shall come or foes af-fright, Thou'rt safe throughout the

clear blue eyes; An an-gel hovers o'er thy bed, Her snow-y wings in  
 bus-y mouse; The clock a-lone in sol-emn tone Says: "Time goes on, yes,  
 live-long night, For thou art in God's ho-ly care, His love surrounds thee

love out-spread. Safe watch she keeps all through the night, To  
 time goes on!" The play-things all are put a-way, They  
 ev-ry-where. Sleep well, sleep well, my dar-ling child, An

guard thy rest till morn-ing light, till morn-ing light.  
 too can rest till dawn of day, till dawn of day.  
 an-gel guards thy slum-ber mild, thy slum-ber mild.

54

Exercise 54 consists of two staves in 3/4 time with a key signature of one flat (B-flat). The first staff begins with a whole rest, followed by a half note B-flat, a quarter note A, and a quarter note G. The second staff begins with a half note B-flat, a quarter note A, and a quarter note G. The third measure of the first staff contains a dotted half note B-flat, and the second staff contains a dotted half note B-flat. The fourth measure of the first staff contains a quarter note A, a quarter note G, and a quarter note F, with an 'x' mark below the G. The second staff contains a quarter note A, a quarter note G, and a quarter note F, with an 'x' mark below the G.

55

Exercise 55 consists of two staves in 3/4 time with a key signature of one flat (B-flat). The first staff begins with a half note B-flat, a quarter note A, and a quarter note G. The second staff begins with a half note B-flat, a quarter note A, and a quarter note G. The third measure of the first staff contains a dotted half note B-flat, and the second staff contains a dotted half note B-flat. The fourth measure of the first staff contains a quarter note A, a quarter note G, and a quarter note F, with an 'x' mark below the G. The second staff contains a quarter note A, a quarter note G, and a quarter note F, with an 'x' mark below the G.

Exercise 55 continues with measures 5-8. The first staff begins with a half note B-flat, a quarter note A, and a quarter note G. The second staff begins with a half note B-flat, a quarter note A, and a quarter note G. The third measure of the first staff contains a dotted half note B-flat, and the second staff contains a dotted half note B-flat. The fourth measure of the first staff contains a quarter note A, a quarter note G, and a quarter note F, with an 'x' mark below the G. The second staff contains a quarter note A, a quarter note G, and a quarter note F, with an 'x' mark below the G.

56

Exercise 56 consists of two staves in 3/4 time with a key signature of one flat (B-flat). The first staff begins with a whole rest, followed by a half note B-flat, a quarter note A, and a quarter note G. The second staff begins with a half note B-flat, a quarter note A, and a quarter note G. The third measure of the first staff contains a dotted half note B-flat, and the second staff contains a dotted half note B-flat. The fourth measure of the first staff contains a quarter note A, a quarter note G, and a quarter note F, with an 'x' mark below the G. The second staff contains a quarter note A, a quarter note G, and a quarter note F, with an 'x' mark below the G.

57

58

## JOY-BELLS.

G. A. VEAZIE.

*Andante con moto.*  
pp

1. Ring bells! Ring bells! Ring bells!  
2. Ring bells! Ring bells! Ring bells!

Loud tri-umphant gladness;  
Light the way be-fore us;

1. Ring out a - gain in loud tri-umph-ant glad-ness,  
2. Bright are the hopes that light the way be - fore us,

Ring bells! Ring bells! Ring bells!  
Ring bells! Ring bells! Ring bells!

Banish thoughts of sad-ness,  
Ring a mer-ry cho - rus,

'Tis a time of pur - est joy; Swing bells and ban - ish gloom-y thoughts of sad - ness,  
Friends re - joice to meet a - gain; Join with the bells in mer - ry, mer - ry cho - rus,

Here Wake is a bliss with out sweet al - loy. re - frain.

Ring bells! . . . Ring bells! Ring bells!

Here Wake is a bliss with out sweet al - loy. } 1.2. Dear are the hours that  
re - frain.

Days of sor - row now are o'er.

Wait on hap - py greet - ing, Ring bells! Ring bells! Ring bells!

wait on hap - py greet - ing, Days of sor - row now are o'er. Ring out a glad ex -

Ring bells! We shall part no more.

Ring bells! Ring bells! Ring!

ult - ant chime We shall part no more.

59 *f Marcato, moderato.*



## SUMMER JOY.

*Allegro non troppo.* H. MÜLLER.

Come out! The world in - vites us To greet her beau - ty rare; And  
Now ev - 'ry - thing re - joic - es In mer - ry sum - mer time, — Shall

ev - 'ry thing de - lights us, For all is won-drous fair. The  
we not join our voi - ces To hail her glo - rious prime! Our

sweet - est flow'rs are bloom - ing, The sum - mer air per - fum - ing. O  
praise and thanks we ren - der For all thy gold - en splen - dor. O

world, so gay and bright, We greet thee with de - light! O world, so gay and

bright, We greet thee with de - light! light! O world! O world! we greet thee with delight!

62

Exercise 62 consists of two staves in 3/4 time with a key signature of two flats (Bb and Eb). The first staff contains measures 1 through 4, ending with two rests marked with an 'x'. The second staff contains measures 5 through 8, ending with a double bar line.

The second system of exercise 62 contains measures 9 through 12. The first staff has measures 9-10 with rests marked with an 'x' in measure 10, followed by measures 11 and 12. The second staff contains measures 13 through 16, ending with a double bar line.

63

Exercise 63 consists of two staves in common time (C) with a key signature of two flats (Bb and Eb). The first staff contains measures 1 through 4, ending with a double bar line. The second staff contains measures 5 through 8, ending with a double bar line.

64

Exercise 64 consists of two staves in 2/4 time with a key signature of three flats (Bb, Eb, and Ab). The first staff contains measures 1 through 4, ending with a double bar line. The second staff contains measures 5 through 8, ending with a double bar line.

65



66



67







## GENTLE MURMURS, SWEET COMPLAINING.

MONRO.—1690.

*Andante.*

1. Gen - tle mur - murs, sweet com - plain - ing, From the  
 2. In the woods the birds are sing - ing Sweet a -  
 3. Yes, sweet sum - mer days are o - ver, Win - ter

sha - dy grot - is heard, Na - ture there is  
 dieux to sum - mer joy, Crys - tal streams are  
 drear be - fore us lies, I - cy win - ter

deep la - ment-ing That sweet sum - mer days de - part.  
 bab - bling gen - tly To the wa - ter flow - rets coy.  
 cold and sul - len Bring - ing snow and lead - en skies.

69



70



71



72



73



74



75



76

Exercise 76 consists of two staves in G major (one sharp) and common time. The melody on the upper staff begins with a half note G, followed by quarter notes A, B, and C, then a half note D. The bass line on the lower staff begins with a half note G, followed by quarter notes A, B, and C, then a half note D. The exercise concludes with a double bar line.

77

Exercise 77 consists of two staves in D major (two sharps) and 2/4 time. The melody on the upper staff begins with a half note D, followed by quarter notes E, F#, and G, then a half note A. The bass line on the lower staff begins with a half note D, followed by quarter notes E, F#, and G, then a half note A. The exercise concludes with a double bar line.

78

Exercise 78 consists of two staves in D major (two sharps) and 3/4 time. The melody on the upper staff begins with a half note D, followed by quarter notes E, F#, and G, then a half note A. The bass line on the lower staff begins with a half note D, followed by quarter notes E, F#, and G, then a half note A. The exercise concludes with a double bar line.

Exercise 78 continues with measures 5-8. The melody on the upper staff begins with a half note D, followed by quarter notes E, F#, and G, then a half note A. The bass line on the lower staff begins with a half note D, followed by quarter notes E, F#, and G, then a half note A. The exercise concludes with a double bar line.

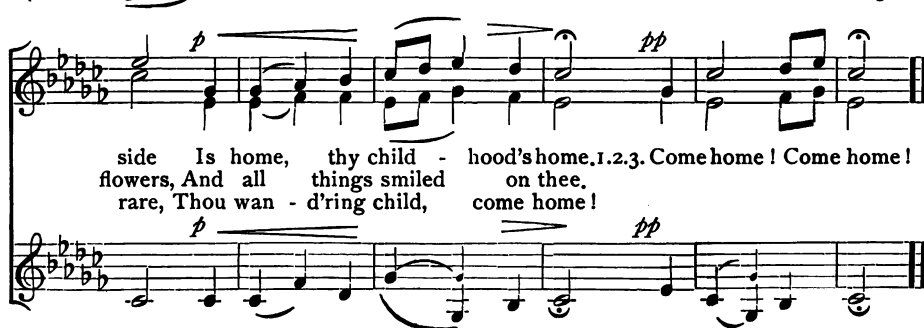
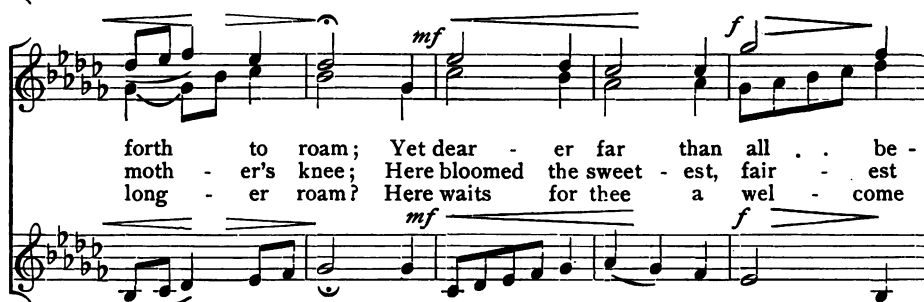
79



## COME HOME.

*Larghetto.*

ENGLISH MELODY.



## CHAPTER II.—MODULATION.

1

To Dominant and return.



2

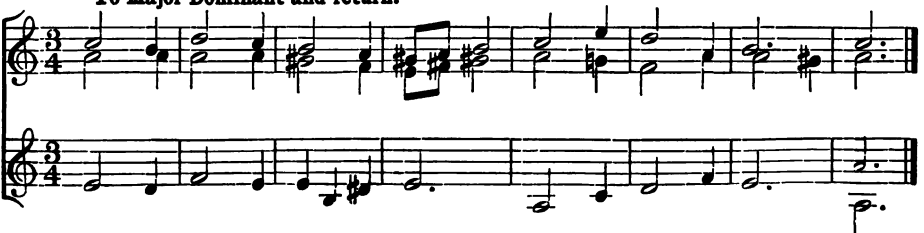


3



4

To Major Dominant and return.



## A SONG TO WISDOM.

MOZART.

*Moderato.*

*p* *mf* *mf*

1. Be-hold the glo-rious sun ap-pear-ing With ev - er spreading ray: The  
 2. Thy light in ev - 'ry eye is shin-ing, Thine im - age in each heart; O  
 3. Soar forth on thine im-mor - tal pin - ions To loft-iest heights a - bove,— And

*p* *mf* *mf*

clouds of dark-ness now are clear-ing To wel-come wis-dom's day. O  
 wis-dom, all the world re - fin - ing, Dwell here and ne'er de - part. We  
 leave be-hind thee earth's do-min - ions, Thou soul of truth and love! Gone

*mf* *p*

heav'n - ly Peace, look down up - on us, And shed thy sa - cred bless-ing  
 thank thee for thy springs of learn-ing, For zeal that in each breast is  
 is the night of doubt and ter - ror, And fled for aye the reign of

*p dolce.*

*mf* *mf*

on us! Then will the earth be filled with love, And mortals raised to heav'n a-  
 burning—Each gift, each grace un-to us giv'n, For joy of life, and hope of  
 er - ror, O come and dwell in ev - 'ry soul That fain would seek a heav'nly

*mf* *mf*

bove, And mor - tals raised to heav'n a - bove.  
 heav'n, For joy of life and hope of heav'n.  
 goal! That fain would seek a heav'n - ly goal!

5

To Dominant and return.

6

7



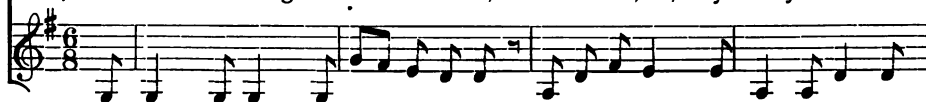
## SPRING MAGIC.

*Moderato.*

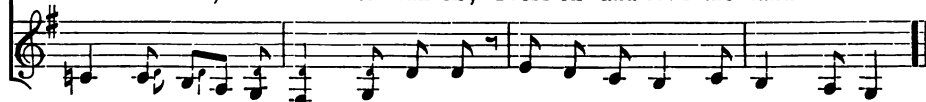
GERMAN MELODY.



1. The mer - ry brook its song is singing, Freed from the yoke of winter's chain, Their  
2. The deer flits thro' the for - est shadows, On the blue lake the swan doth float, The  
3. How dear the mag - ic legends old - en Borne onward by the breath of spring; She  
4. And since all things to life a - wak - en, Awake thou, too, my wea - ry breast! New



drow - sy   slum - bers   from them fling - ing,   Sweet flow - ers   bud and bloom a - gain.  
peace - ful   flock now   seeks the meadows,   Swift - ly the fish - er speeds his boat.  
comes a - gain with   prom - ise gold - en   With hope and bless - ing on her wing!  
life is thine; thou'rt not for - sak - en;   Press on and seek the land of rest!



8

**To Dominant and return.**



9



10

To Mediant, Super-tonic and return.



11

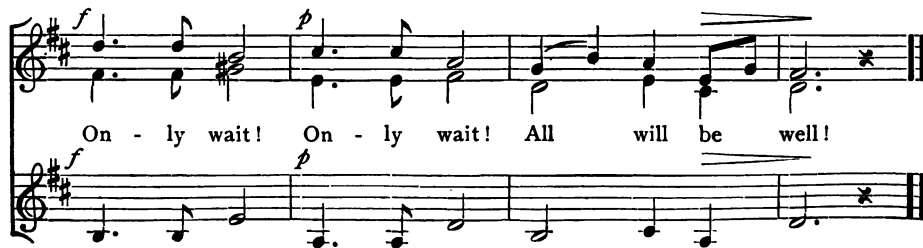
To Major Dominant and return.



## ONLY WAIT!

*Allegro moderato.**mf*

F. D. STURM.

*mf*





glo - rious na - tion, bless - ed land for - ev - er mine.

This musical score is for a hymn. It consists of two staves in G major (one sharp). The melody is written on the upper staff, and the accompaniment is on the lower staff. The lyrics are: 'glo - rious na - tion, bless - ed land for - ev - er mine.' The music ends with a double bar line and a repeat sign.

12 To Relative Minor, Dominant and return.



This exercise is in G major (one sharp). It consists of two staves. The melody is on the upper staff, and the accompaniment is on the lower staff. The exercise demonstrates a modulation to the relative minor (E minor) and back to the dominant (D major) before returning to the original key. The music ends with a double bar line and a repeat sign.

13 To Mediant and return.



This exercise is in G major (one sharp). It consists of two staves. The melody is on the upper staff, and the accompaniment is on the lower staff. The exercise demonstrates a modulation to the mediant (B major) and back to the original key. The music ends with a double bar line and a repeat sign.

14 To Sub-dominant and return.



This exercise is in G major (one sharp). It consists of two staves. The melody is on the upper staff, and the accompaniment is on the lower staff. The exercise demonstrates a modulation to the sub-dominant (C major) and back to the original key. The music ends with a double bar line and a repeat sign.

15

To Relative Major and return.



## MAY SONG.

THOMAS MORLEY, 1595.

*1st time f; 2nd time p.*

1. Now wel-come in the May-time! It is a joy-ous play-time: Fa la  
 2. Why should we mope in sad-ness When all things smile in glad-ness?  
 3. Now let us dance a meas-ure! Give rein to mirth and plea-sure.

la la la la la (la) la, fa la la la la la la.  
 la, . . . . .

Come lads and lass-es gay And wel-come in the May! Fa la la  
 There's life in ev-'ry-thing At dawn-ing of the spring.  
 And on the dew-y green We'll crown our May-day queen.

Fa la la la

la la la, fa la la la la la la,

fa la la la, fa la la la la la, fa la la la la la la.

la, fa la la la la, fa la la la la,

16

To Dominant and return through Super-tonic.

17

To Relative Minor and return.

18

To Sub-dominant and return.

## To Dominant of Relative Major.



## PRAYER FOR OUR COUNTRY.

*Moderato.*

C. S. REISSIGER.

1. God of all the na - tions, Lord of woe and weal,—  
 2. Thou hast heard our fa - thers In the old - en days;  
 3. Guard our homes from e - vil, Give us last - ing peace;  
 4. And should foes as - sail us, Guard, O Lord, our land,

In Thy sa - cred pres - ence We Thy chil - dren kneel.  
 Hear us, God of na - tions, As our pray'r we raise.  
 Let Thy gra - cious mer - cies Nev - er, nev - er cease.  
 May we live as free - men, Free for - ev - er stand!

*mf*  
 In Thy sa - cred pres - ence We Thy chil - dren kneel.  
 Hear us, God of na - tions As our pray'r we raise.  
 Let Thy gra - cious mer - cies Nev - er, nev - er cease.  
 May we live as free - men, Free for - ev - er stand!  
*mf*

20



21



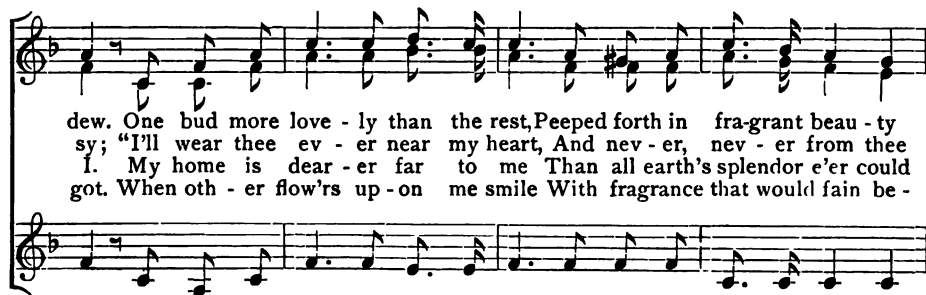
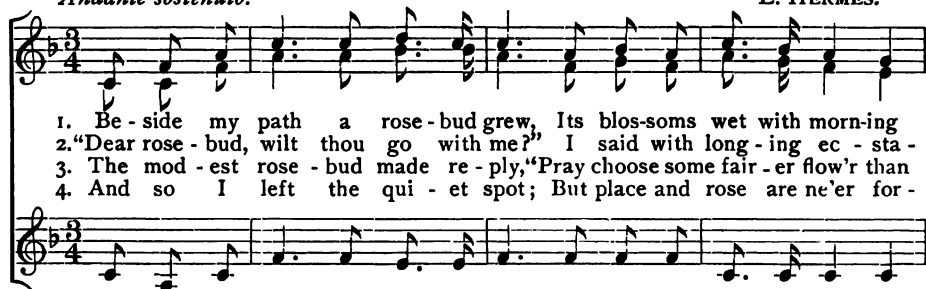




### THE WOODLAND ROSE.

*Andante sostenuto.*

E. HERMES.



*p* *rit.*

dressed; I saw and stayed my hurrying feet: No rose was ev - er half so  
part. How few be - hold thy beau - ty here: Be mine, be mine thou rose - bud  
be. Go leave me in my shad - y dell, 'Tis here a - lone I love to  
guile, I think of thee, sweet woodland rose; Why did'st thou wake my heart's re -

*p a tempo.* *f* *p* *rit.*

sweet, dear!" I - 4. O rose - bud red! O rose - bud fair! Oh had I  
dwell."  
pose!

*p a tempo.* *f* *p*

*sf* *pp*

nev - er seen thee there! O rose - bud red! O

*sf*

O rose - bud red! O rose - bud

*cres.* *f* *pp*

rose - bud fair! O had I nev - er seen thee there!

*cres.* *f* *pp*

fair! O had I nev - er

24

Exercise 24 consists of two staves in C major, 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains four measures of music: a whole note chord (F4, A4, C5), a half note chord (G4, B4, D5), a quarter note chord (A4, C5, E5), and a half note chord (F4, A4, C5). The second staff continues with four measures: a whole note chord (F4, A4, C5), a half note chord (G4, B4, D5), a quarter note chord (A4, C5, E5), and a half note chord (F4, A4, C5).

25

Exercise 25 consists of two staves in C major, 8/8 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and an 8/8 time signature. It contains four measures of music: a whole note chord (F4, A4, C5), a half note chord (G4, B4, D5), a quarter note chord (A4, C5, E5), and a half note chord (F4, A4, C5). The second staff continues with four measures: a whole note chord (F4, A4, C5), a half note chord (G4, B4, D5), a quarter note chord (A4, C5, E5), and a half note chord (F4, A4, C5).

26 To Major Dominant and return.

Exercise 26 consists of two staves in C major, 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains four measures of music: a whole note chord (F4, A4, C5), a half note chord (G4, B4, D5), a quarter note chord (A4, C5, E5), and a half note chord (F4, A4, C5). The second staff continues with four measures: a whole note chord (F4, A4, C5), a half note chord (G4, B4, D5), a quarter note chord (A4, C5, E5), and a half note chord (F4, A4, C5).

The second system of exercise 26 consists of two staves in C major, 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains four measures of music: a whole note chord (F4, A4, C5), a half note chord (G4, B4, D5), a quarter note chord (A4, C5, E5), and a half note chord (F4, A4, C5). The second staff continues with four measures: a whole note chord (F4, A4, C5), a half note chord (G4, B4, D5), a quarter note chord (A4, C5, E5), and a half note chord (F4, A4, C5).

## UP THE MOUNTAIN.

F. SCHUBERT.

*Moderato.*

1. See how the mountain towers on high! It seems al-most to reach the sky; Let's  
 2. Up, up we go with spir - its bold, Our feet can scarcely find a hold To  
 3. Now on the top - most peak we stand, And gaze a - far o'er sea and land, Up-

climb its diz - zy height, Let's climb its diz - zy height! With  
 climb the moun - tain height, To climb the moun - tain height. Yet  
 on the moun - tain height, Up - on the moun - tain height. For

pur - pose high and cour - age strong, We press the rug - ged path a - long As  
 on we take our toil - some way, We must not now for rest de - lay As  
 all our toil we're well re - paid, A wondrous world we see dis - played As

we climb up the height, As we climb up . . the height.  
 we climb up the height, As we climb up . . the height.  
 we stand on the height, As we stand on . . the height.

27

To Relative Minor, Dominant and return through Mediant and Super-tonic.



28

To Mediant, Dominant and return through Relative Minor and Sub-dominant.



29

To Super-tonic and return.



30

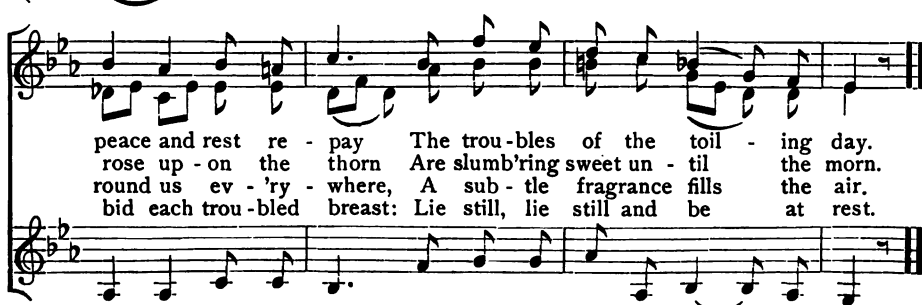
To Major Dominant, Sub-dominant and return.



## EVENING.

*Moderato.*

C. REINECKE, arr.



31

To Sub-median (Relative Minor,) Dominant and return.



32



33

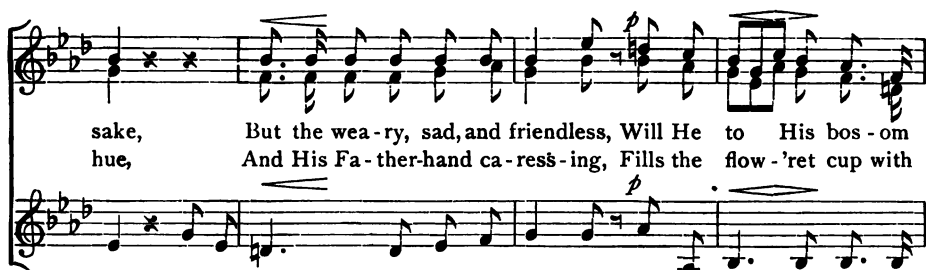


## PRAISE THE LORD!

*f*  $\text{♩} = 96.$  *p* *cres.* *F. ABT.*

1. Praise the Lord! His love is end - less, He His own will ne'er for -  
 2. Praise the Lord! His gra-cious bless - ing Decks the Spring with rar - est

*f* *p* *cres.*

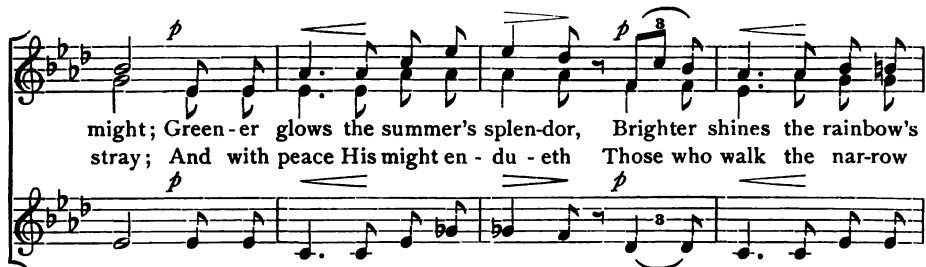


sake, But the wea-ry, sad, and friendless, Will He to His bos-om  
hue, And His Fa-ther-hand ca-ress-ing, Fills the flow-'ret cup with

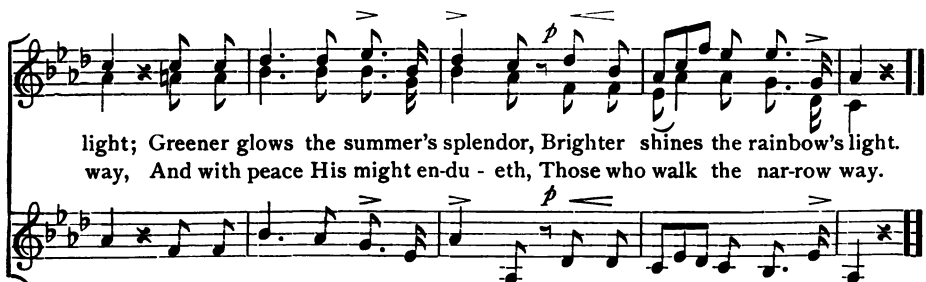
But the wea - - ry, sad, and friend-less,  
And His Fa - - ther-hand ca - ress - ing,



take; Praise the Lord! His love is ten-der; Af-ter tempest's storm-y  
dew; Praise the Lord! His aid re-new-eth All who from His guid-ance



might; Green-er glows the summer's splen-dor, Brighter shines the rainbow's  
stray; And with peace His might en-du-eth Those who walk the nar-row



light; Greener glows the summer's splendor, Brighter shines the rainbow's light.  
way, And with peace His might en-du-eth, Those who walk the nar-row way.



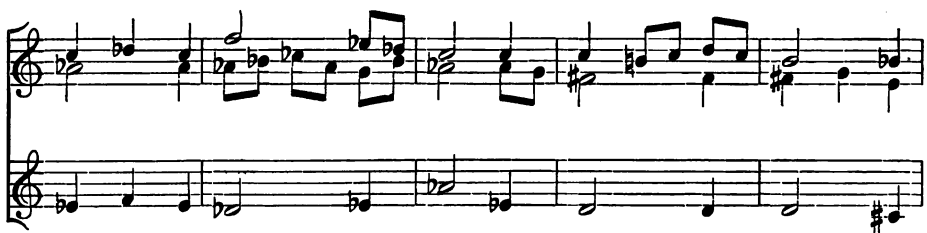
34



35

E. PROUT, arr.

To Flat Sub-mediante, Dominant, Minor Super-tonic, Major Super-tonic and return.



## PART SECOND.

## CHAPTER I.

## TWO-PART STUDIES.—BASS AND TREBLE STAFFS.

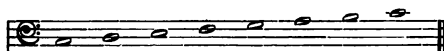
## The Great Staff.

TREBLE STAFF.  
G CLEF.

BASS STAFF.  
F CLEF.

$\bar{c} \ d \ e \ f \ g \ a \ b \ \bar{c} \ \bar{d} \ \bar{e} \ \bar{f} \ \bar{g}$

F G A B c d e f g a b  $\bar{c}$

*Key of C Major.*

1

2

3 4

System 3 (measures 1-2) and System 4 (measures 3-4) are in 2/4 time. The first staff is treble clef, the second is treble clef, and the third is bass clef. Measure 3 has a treble clef and a 2/4 time signature. Measure 4 has a treble clef and a 2/4 time signature.

5

System 5 (measures 5-6) is in 2/4 time. The first staff is treble clef, the second is treble clef, and the third is bass clef. Measure 5 has a treble clef and a 2/4 time signature. Measure 6 has a treble clef and a 2/4 time signature.

6

System 6 (measures 7-8) is in common time (C). The first staff is treble clef, the second is treble clef, and the third is bass clef. Measure 7 has a treble clef and a common time signature. Measure 8 has a treble clef and a common time signature.

7

System 7, measures 1-4. The music is in 2/4 time. The first staff (treble clef) contains the melody: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F4-E4 (eighths), D4 (quarter), C4 (half). The second staff (treble clef) contains the accompaniment: D4 (half), E4-F4 (eighths), G4-A4 (eighths), B4-C5 (eighths), D5 (quarter), C5-B4 (eighths), A4-G4 (eighths), F4-E4 (eighths), D4 (quarter). The third staff (bass clef) contains the accompaniment: D3 (half), E3-F3 (eighths), G3-A3 (eighths), B3-C4 (eighths), D4 (quarter), C4-B3 (eighths), A3-G3 (eighths), F3-E3 (eighths), D3 (quarter). All staves end with a double bar line and a repeat sign.

8

System 8, measures 1-4. The music is in 2/4 time. The first staff (treble clef) contains the melody: D4 (half), E4-F4 (eighths), G4-A4 (eighths), B4 (quarter), A4-G4 (eighths), F4-E4 (eighths), D4 (quarter). The second staff (treble clef) contains the accompaniment: D4 (half), E4-F4 (eighths), G4-A4 (eighths), B4-C5 (eighths), D5 (quarter), C5-B4 (eighths), A4-G4 (eighths), F4-E4 (eighths), D4 (quarter). The third staff (bass clef) contains the accompaniment: D3 (half), E3-F3 (eighths), G3-A3 (eighths), B3-C4 (eighths), D4 (quarter), C4-B3 (eighths), A3-G3 (eighths), F3-E3 (eighths), D3 (quarter). All staves end with a double bar line and a repeat sign.

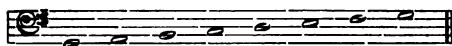
9

System 9, measures 1-4. The music is in 4/4 time. The first staff (treble clef) contains the melody: D4 (half), E4-F4 (eighths), G4-A4 (eighths), B4 (quarter), A4-G4 (eighths), F4-E4 (eighths), D4 (quarter). The second staff (treble clef) contains the accompaniment: D4 (half), E4-F4 (eighths), G4-A4 (eighths), B4-C5 (eighths), D5 (quarter), C5-B4 (eighths), A4-G4 (eighths), F4-E4 (eighths), D4 (quarter). The third staff (bass clef) contains the accompaniment: D3 (half), E3-F3 (eighths), G3-A3 (eighths), B3-C4 (eighths), D4 (quarter), C4-B3 (eighths), A3-G3 (eighths), F3-E3 (eighths), D3 (quarter). All staves end with a double bar line and a repeat sign.

10 11

Musical score for measures 10 and 11. Measure 10 is in 3/4 time with a key signature of one flat (B-flat). Measure 11 is in 3/4 time with a key signature of one flat (B-flat).

*Key of G Major.*



12 13

Musical score for measures 12 and 13. Measure 12 is in 2/4 time with a key signature of two sharps (F# and C#). Measure 13 is in 3/8 time with a key signature of two sharps (F# and C#).

14 15

Musical score for measures 14 and 15. Measure 14 is in 3/4 time with a key signature of two sharps (F# and C#). Measure 15 is in 3/4 time with a key signature of two sharps (F# and C#).

16

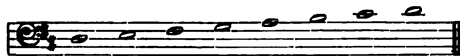
System 16 consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains four measures of music: a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, an eighth note A4, a quarter note G4, and a quarter rest. The middle staff is in treble clef with a key signature of one sharp and a 3/8 time signature. It contains four measures: a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, an eighth note A4, a quarter note G4, and a quarter rest. The bottom staff is in bass clef with a key signature of one sharp and a 3/8 time signature. It contains four measures: a quarter note G3, an eighth note A3, a quarter note B3, a quarter note C4, a quarter note B3, an eighth note A3, a quarter note G3, and a quarter rest.

17

System 17 consists of three staves. The top staff is in treble clef with a key signature of one sharp and a 6/8 time signature. It contains four measures: a quarter rest, an eighth note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The middle staff is in treble clef with a key signature of one sharp and a 6/8 time signature. It contains four measures: a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, an eighth note A4, a quarter note G4, and a quarter rest. The bottom staff is in bass clef with a key signature of one sharp and a 6/8 time signature. It contains four measures: a quarter note G3, an eighth note A3, a quarter note B3, a quarter note C4, a quarter note B3, an eighth note A3, a quarter note G3, and a quarter rest.

18

System 18 consists of three staves. The top staff is in treble clef with a key signature of one sharp and a 2/4 time signature. It contains four measures: a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, an eighth note A4, a quarter note G4, and a quarter rest. The middle staff is in treble clef with a key signature of one sharp and a 2/4 time signature. It contains four measures: a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, an eighth note A4, a quarter note G4, and a quarter rest. The bottom staff is in bass clef with a key signature of one sharp and a 2/4 time signature. It contains four measures: a quarter note G3, an eighth note A3, a quarter note B3, a quarter note C4, a quarter note B3, an eighth note A3, a quarter note G3, and a quarter rest.

*Key of D Major.*

19

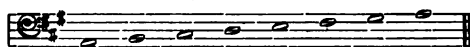
Exercise 19, measures 1-8. The key signature is D Major (two sharps). The time signature is 2/4. The exercise is written for three staves: Treble, Treble, and Bass. The first staff contains a melody with rests and eighth notes. The second staff contains a melody of eighth notes. The third staff contains a bass line of eighth notes.

20

Exercise 20, measures 1-8. The key signature is D Major (two sharps). The time signature is 3/4. The exercise is written for three staves: Treble, Treble, and Bass. The first staff contains a melody with rests and eighth notes. The second staff contains a melody of eighth notes. The third staff contains a bass line of eighth notes.

21

Exercise 21, measures 1-8. The key signature is D Major (two sharps). The time signature is 4/4. The exercise is written for three staves: Treble, Treble, and Bass. The first staff contains a melody of eighth notes. The second staff contains a melody of eighth notes. The third staff contains a bass line of eighth notes.

*Key of A Major.*

22

Musical staff for exercise 22, showing a melody in A Major (three sharps) and 4/4 time. The melody starts with a whole rest, followed by quarter notes A, B, C, D, E, F#, G, A, and ends with a whole rest.

23

Musical staff for exercise 23, showing a melody in A Major (three sharps) and 3/4 time. The melody starts with a quarter note A, followed by eighth notes B, C, D, E, F#, G, A, and ends with a quarter rest.

24

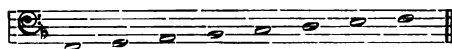
Musical staff for exercise 24, showing a melody in A Major (three sharps) and 3/8 time. The melody starts with a quarter note A, followed by eighth notes B, C, D, E, F#, G, A, and ends with a quarter rest.



25

Musical score for exercise 25, key of F major, 3/4 time. The score consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of one flat (Bb). The music is written in 3/4 time and ends with a double bar line.

*Key of F Major.*



26

Musical score for exercise 26, key of F major, 3/4 time. The score consists of three staves. The first staff has a treble clef and a key signature of one flat (Bb). The second and third staves have a treble clef and a key signature of one flat (Bb). The music is written in 3/4 time and ends with a double bar line.

27

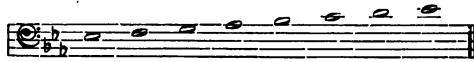


28





*Key of E-flat Major.*



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48

50

The musical score for 'The Rose Tree' is presented in three staves. The top staff is for the Treble Clef, the middle for the Alto Clef, and the bottom for the Bass Clef. The key signature is one flat (B-flat) and the time signature is 2/4. The melody is primarily in the Treble Clef, with the Bass Clef providing a simple harmonic accompaniment. The Alto Clef part is mostly whole notes. The piece concludes with a double bar line.

33

The musical score for measures 33-36 consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All three staves share a key signature of two flats (B-flat and E-flat) and a time signature of 3/4. Measure 33 features a melody in the top staff with eighth and quarter notes, and a bass line in the bottom staff with quarter notes. Measure 34 continues the melody in the top staff and the bass line. Measure 35 shows the melody in the top staff and a more active bass line. Measure 36 concludes the phrase with a final chord in the top staff and a sustained bass note.

34



35



## CHAPTER II

## THREE-PART SONG WITH BASS STAFF.

1

1

2 *Moderato.*

2

3

3

4 *f*

Exercise 4 consists of four measures in common time (C). The first measure is marked with a forte (*f*) dynamic. The melody in the treble clef starts with a quarter rest, followed by a dotted quarter note G4, an eighth note A4, a quarter note B4, and a dotted quarter note C5. The bass line starts with a quarter rest, followed by a dotted quarter note G3, an eighth note A3, a quarter note B3, and a dotted quarter note C4. The second measure continues the melody with a dotted quarter note D5, an eighth note E5, a quarter note F5, and a dotted quarter note G5. The bass line continues with a dotted quarter note D4, an eighth note E4, a quarter note F4, and a dotted quarter note G4. The third measure continues the melody with a dotted quarter note A5, an eighth note B5, a quarter note C6, and a dotted quarter note B5. The bass line continues with a dotted quarter note A4, an eighth note B4, a quarter note C5, and a dotted quarter note B4. The fourth measure concludes the exercise with a dotted quarter note A5, an eighth note G5, a quarter note F5, and a dotted quarter note E5. The bass line concludes with a dotted quarter note A4, an eighth note G4, a quarter note F4, and a dotted quarter note E4.

Exercise 4 continues with measures 5-8. The melody in the treble clef starts with a dotted quarter note D5, an eighth note C5, a quarter note B4, and a dotted quarter note A4. The bass line starts with a dotted quarter note D4, an eighth note C4, a quarter note B3, and a dotted quarter note A3. The second measure continues the melody with a dotted quarter note G4, an eighth note F4, a quarter note E4, and a dotted quarter note D4. The bass line continues with a dotted quarter note G3, an eighth note F3, a quarter note E3, and a dotted quarter note D3. The third measure continues the melody with a dotted quarter note C5, an eighth note B4, a quarter note A4, and a dotted quarter note G4. The bass line continues with a dotted quarter note C4, an eighth note B3, a quarter note A3, and a dotted quarter note G3. The fourth measure concludes the exercise with a dotted quarter note B4, an eighth note A4, a quarter note G4, and a dotted quarter note F4. The bass line concludes with a dotted quarter note B3, an eighth note A3, a quarter note G3, and a dotted quarter note F3.

5 *Scherzando.*

Exercise 5 consists of four measures in 6/8 time, marked with a scherzando tempo. The first measure is marked with a forte (*f*) dynamic. The melody in the treble clef starts with a quarter rest, followed by a dotted quarter note G4, an eighth note A4, a quarter note B4, and a dotted quarter note C5. The bass line starts with a quarter rest, followed by a dotted quarter note G3, an eighth note A3, a quarter note B3, and a dotted quarter note C4. The second measure continues the melody with a dotted quarter note D5, an eighth note E5, a quarter note F5, and a dotted quarter note G5. The bass line continues with a dotted quarter note D4, an eighth note E4, a quarter note F4, and a dotted quarter note G4. The third measure continues the melody with a dotted quarter note A5, an eighth note B5, a quarter note C6, and a dotted quarter note B5. The bass line continues with a dotted quarter note A4, an eighth note B4, a quarter note C5, and a dotted quarter note B4. The fourth measure concludes the exercise with a dotted quarter note A5, an eighth note G5, a quarter note F5, and a dotted quarter note E5. The bass line concludes with a dotted quarter note A4, an eighth note G4, a quarter note F4, and a dotted quarter note E4.





7

System 7, measures 1-4. The music is in 2/2 time. The first staff (treble clef) contains a melody with eighth and quarter notes, including a dotted half note. The second staff (treble clef) contains a melody with quarter and eighth notes, including a whole note. The third staff (bass clef) contains a bass line with quarter and eighth notes, including a whole note. There are rests in the second and third staves at the end of measure 4.

8 *Con moto.*

System 8, measures 1-4. The music is in 4/4 time. The first staff (treble clef) contains a melody with quarter and eighth notes, including a dotted half note. The second staff (treble clef) contains a melody with quarter and eighth notes, including a dotted half note. The third staff (bass clef) contains a bass line with quarter and eighth notes, including a dotted half note. There are rests in the second and third staves at the end of measure 4.

8

System 9, measures 1-4. The music is in 4/4 time. The first staff (treble clef) contains a melody with quarter and eighth notes, including a dotted half note. The second staff (treble clef) contains a melody with quarter and eighth notes, including a dotted half note. The third staff (bass clef) contains a bass line with quarter and eighth notes, including a dotted half note. There are rests in the second and third staves at the end of measure 4.

<sup>9</sup>  
*Con moto.*

## CHORAL.

*Maestoso.*

MARTIN LUTHER.

1. May I re - solve with all my heart, With all my powers, to serve the  
2. Be this the pur - pose of my soul, My sol - emn, my de - termined

3. Oh, may I nev - er faint nor tire, Nor, wand'ring, leave His sa - cred

Lord; Nor from His precepts e'er de - part, Whose service is a rich re - ward;  
choice,—To yield to His su - preme con - trol, And in His kind commands re - joice.

ways! Great God, ac - cept my soul's de - sire, And give me strength to live Thy praise.

## SPRING.

H. MÜLLER.

*Vivace.**mf*

1. Come, youths and maid - ens, and dance in a ring, (a ring;)  
 2. Who would be sad when the Spring - time is here, (is here!)

3. Dance, for our hearts are as light as the air, (the air;)

*mf*

Join in a cho - rus of to wel - come the Spring.  
 Fair - est and best of the whole joy - ful year.

Sing, for the Spring - time is won - drous - ly fair.

*p*  
 Sor - row and sigh - ing are all fled a - way, . .  
 Let us re - joice with the birds and the flow - ers,

*p*  
 Trip light - ly, sing gai - ly, Spring - time is here,

Let us be hap - py since all things are gay, . . .  
Mer - ry and glad in these bright, sun - ny hours, . . .

La la la la la (la) la la la la,  
La la, la la, la la la la, la, la.

Let us be hap - py since all things are gay.  
Mer - ry and glad in these bright, sun - ny hours.  
Fair - est and best of the whole joy - ful year!

## MY MOUNTAIN HOME.

F. SILCHER.

1. Dear moun - tain home, I love thee, Thou art be - yond com -  
 2. I see thy mountains shin - ing In morn - ing's gold - en

3. To thee my thoughts are turn - ing Wher - e'er my feet may

pare; No land I prize a - bove thee, For  
 glow, At eve, the sun de - clin - ing, Gilds

roam, For thee my heart is yearn - ing, My

none is half so fair, . . . For none is half so fair.  
 all their tops of snow, . . . Gilds all their tops of snow.

dis - tant mountain home! . My dis - tant moun - tain home!

10

System 10, measures 1-4. The music is in G major (one sharp) and common time (C). It consists of three staves: Treble, Alto, and Bass. Measure 1: Treble has a half note G4, Alto has a half note G4, Bass has a half note G2. Measure 2: Treble has a half note A4, Alto has a half note A4, Bass has a half note A2. Measure 3: Treble has a half note B4, Alto has a half note B4, Bass has a half note B2. Measure 4: Treble has a half note C5, Alto has a half note C5, Bass has a half note C3. The system ends with a double bar line.

System 10, measures 5-8. The music is in G major (one sharp) and common time (C). It consists of three staves: Treble, Alto, and Bass. Measure 5: Treble has a half note D5, Alto has a half note D5, Bass has a half note D2. Measure 6: Treble has a half note E5, Alto has a half note E5, Bass has a half note E2. Measure 7: Treble has a half note F#5, Alto has a half note F#5, Bass has a half note F#2. Measure 8: Treble has a half note G5, Alto has a half note G5, Bass has a half note G2. The system ends with a double bar line.

11

System 11, measures 1-4. The music is in G major (one sharp) and common time (C). It consists of three staves: Treble, Alto, and Bass. Measure 1: Treble has a half note A4, Alto has a half note A4, Bass has a half note A2. Measure 2: Treble has a half note B4, Alto has a half note B4, Bass has a half note B2. Measure 3: Treble has a half note C5, Alto has a half note C5, Bass has a half note C3. Measure 4: Treble has a half note D5, Alto has a half note D5, Bass has a half note D2. The system ends with a double bar line.

12



13



14

System 14 consists of three staves in 4/4 time with a key signature of one sharp (F#). The first staff contains six measures of music, including eighth and sixteenth notes, and rests. The second and third staves provide harmonic accompaniment with chords and single notes. Measure 6 ends with a double bar line.

15

System 15 consists of three staves in 4/4 time with a key signature of one sharp (F#). The first staff contains six measures, including a measure with a whole rest and a measure with a whole note. The second and third staves provide harmonic accompaniment. Measure 6 ends with a double bar line.

System 16 consists of three staves in 4/4 time with a key signature of one sharp (F#). The first staff contains six measures of music, including eighth and sixteenth notes, and rests. The second and third staves provide harmonic accompaniment. Measure 6 ends with a double bar line.



## IN THE MOONLIGHT.

*Moderato.*

F. W. SERING.

1. Where the li - ly lies at rest On the broad lake's peaceful breast, And the  
2. Borne up - on the gen - tle tide, Let us smooth - ly on - ward glide In the

3. In the calm and si - lent night There is pure and sweet de - light. What has  
4. Here are hap - pi - ness and rest For each trou - bled, anx - ious breast;—Nearer

snow - y swan doth float, . . . We will launch our lit - tle boat.  
moon - light's sil - ver ray; . . . Cast - ing ev - 'ry care a - way.

day - light to com - pare With a scene so won - drous fair!  
heav'n than earth we seem, Float - ing on as in a dream!

## SPRING MADRIGAL.

*Allegro.* ♩ = 140.

F. ADLAM.

*1st time mf, 2d time p.*

1. Smil - ing Spring has come a - gain ' Af - ter win - ter's i - cy reign;  
2. Dai - sies in the mead - ows grow, Where the lambs skip to and fro;

3. Banish thoughts of gloom and care! Joy now reign - eth ev - 'ry - where.

la la la la la la la la la la la la la la, Fa la la la la la la la la la la!

Fa la la la la la, Fa la la la la la la la la la la!

Fa la la la la la, Fa la la la la la la la!

1st time *mf*, 2d time *p*.

1. With a ca - rol
2. At the dawn - ing
3. Speed the hap - py

Let us greet the verdant May With a ca - rol glad and gay!  
And the hap - py bird-lings sing At the dawn-ing of the Spring.  
Come, ye lads and lass-es gay, Speed the hap - py hours a - way.

*mf* Come, ye lads and lass-es gay, *f* With a ca - rol gay! Fa la  
Come, ye lads and lass-es gay, At the dawn-ing Spring.  
Come, ye lads and lass-es gay, Speed the hours a - way.

Fa la la la la la la la, Fa la la la la la la la la la la!

Fa la la la la la la, Fa la la la la la!

la la la la la la la la la, Fa la la la la la!

16

Exercise 16 consists of three staves in 3/4 time with a key signature of one flat (B-flat). The melody in the first staff begins on a half note G4, followed by quarter notes A4, B4, and C5. The accompaniment in the second and third staves starts with a half note G3 and a half note F3, respectively, and continues with a steady eighth-note pattern.

17 *f*

Exercise 17 is in 4/4 time with a key signature of one flat. It features a forte (*f*) dynamic. The melody in the first staff includes a sharp sign on the eighth note of the fifth measure. The accompaniment in the second and third staves consists of a steady eighth-note pattern. The exercise concludes with a double bar line and repeat dots.

18 *Legato.*

Exercise 18 is in 3/4 time with a key signature of one flat. It is marked *Legato.* and *p* (piano). The melody in the first staff is characterized by long, flowing lines with many slurs. The accompaniment in the second and third staves also features slurs, indicating a smooth, connected playing style. The exercise ends with a double bar line and repeat dots.

19

*Allegro.*

20



21



22

Musical score for exercise 22, measures 1-8. The score is written for three staves (treble, alto, and bass clefs) in 3/8 time. The key signature has one flat (B-flat). The melody in the treble staff begins with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The bass staff provides a simple accompaniment with quarter notes G2, F2, E2, and D2. The eighth staff contains a single note G2.

Musical score for exercise 22, measures 9-16. The score continues on three staves. The melody in the treble staff includes a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The bass staff continues with quarter notes G2, F2, E2, and D2. The eighth staff contains a single note G2.

23

Musical score for exercise 23, measures 1-4. The score is written for three staves (treble, alto, and bass clefs) in 6/8 time. The key signature has one flat (B-flat). The melody in the treble staff begins with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The bass staff provides a simple accompaniment with quarter notes G2, F2, E2, and D2. The eighth staff contains a single note G2.



*Andante.*

## TWILIGHT.

K. KLOSS.

1. O come peace-ful twi - light, thou wel - come guest! Thou bring-est re -  
 2. The flow - ers are dream-ing in sweet re - pose, The once noi - sy

3. A bright star is shin - ing in heaven a - bove: It speaks of our

fresh - ment, and calm and rest. The cares that op-pressed me all  
 brook - let more gen - tly flows. Each bird now is si - lent with -

Fa - ther, His care, His love. To souls that must sor - row He

through the day, Have fad - ed with sun - set and passed a - way.  
 in its nest, And twi-light's sweet so - lace on, all doth rest.

grants His peace, His love for His chil-dren doth nev - er cease.

*Vivace.*  
*mf* SOLI.

## THE FOREST.

H. SATTLER.

*p* CHORUS. *p*

1. With - in the dark, green for - est, the for - est, With - in the dark, green forest, the  
 2. Beneath its dusk - y shadows, its shad - ows, Beneath its dusk - y shadows, its  
 3. The birds so blithely sing - ing, yes, sing - ing, The birds so blithely sing - ing, yes,  
 4. "O welcome, and thrice welcome! thrice welcome! O welcome, and thrice welcome! thrice

1. When noon's hot sun is burn - ing,  
 2. And ev - 'ry mod - est flow - er  
 3. The mer - ry brook - let prat - tles,  
 4. "Who dwells with - in my king - dom,

*f* *mf*

for - est, I dear - ly love to stray, When noon's hot sun is burn - ing, And  
 shad - ows, A sweet re - treat I find; And ev - 'ry mod - est flow - er Gives  
 sing - ing, Up - raise their greeting gay; The mer - ry brooklet prat - tles, And  
 wel - come!" The for - est says to me: "Who dwells within my king - dom, From

And at close of day.  
 Gives a wel - come kind.  
 Laughs as if in play.  
 From all care is free.!

*f* *mf*

at the close of day. When noon's hot sun is burn - ing, And at the close of day.  
 me a welcome kind. And ev - 'ry mod - est flow - er Gives me a welcome kind.  
 laughs as if in play. The mer - ry brooklet prat - tles, And laughs as if in play.  
 earth - ly care is free! Who dwells within my kingdom, From earthly care is free!"

When noon's hot sun is burn - ing, At the close of day.  
 And ev - 'ry mod - est flow - er Gives a welcome kind.  
 The mer - ry brook - let prat - tles, Laughs as if in play.  
 Who dwells with - in my king - dom From all care is free!"



26

System 26 consists of three staves in 2/4 time with a key signature of one sharp (F#). The first staff contains measures 26 and 27, featuring eighth and sixteenth notes with various accidentals. The second and third staves provide harmonic accompaniment with eighth and sixteenth notes.

27

System 27 consists of three staves in common time (C) with a key signature of one sharp (F#). The first staff contains measures 28 and 29, featuring half notes and a melodic line with a slur. The second and third staves provide harmonic accompaniment with half notes and a melodic line with a slur.

System 28 consists of three staves in 2/4 time with a key signature of one sharp (F#). The first staff contains measures 30 and 31, featuring eighth and sixteenth notes with various accidentals. The second and third staves provide harmonic accompaniment with eighth and sixteenth notes.

28

Musical score for measure 28, featuring three staves in 2/4 time with a key signature of one sharp (F#). The first staff contains a melody with eighth and sixteenth notes, some beamed together. The second and third staves provide harmonic accompaniment with various note values and rests.

29

Musical score for measure 29, featuring three staves in 6/8 time with a key signature of one sharp (F#). The first staff has a more active melody with many beamed sixteenth notes. The second and third staves continue the accompaniment.

30

Musical score for measure 30, featuring three staves in 3/8 time with a key signature of one sharp (F#). The first staff includes first and second endings, marked "1st" and "2nd" in boxes. The second and third staves provide accompaniment.

31



32



## O FOREST FAIR AND STATELY.

*Comodo.*

F. ZIMMER.

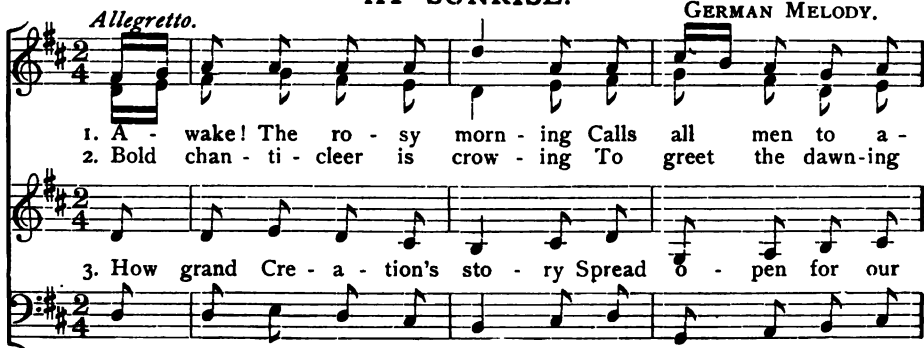


1. O for - est fair and state - ly, I seek thy friend - ly shade; How  
2. When noon's hot sun is burn - ing, Thou art a blest re - treat, And  
3. Thou giv - est pure re - fresh - ment To hearts oppressed with care; With  
oft be - neath thy branch - es, My wea - ry feet have strayed, How  
at the dusk - y twi - light, Thou grant - est sol - ace sweet, And  
thank - ful - ness I greet thee, O for - est green and fair! . With  
oft beneath thy branch - es, My wea - ry feet have strayed.  
at the dusk - y twi - light, Thou grant - est sol - ace sweet.  
thank - ful - ness I greet thee, O for - est green and fair!

## AT SUNRISE.

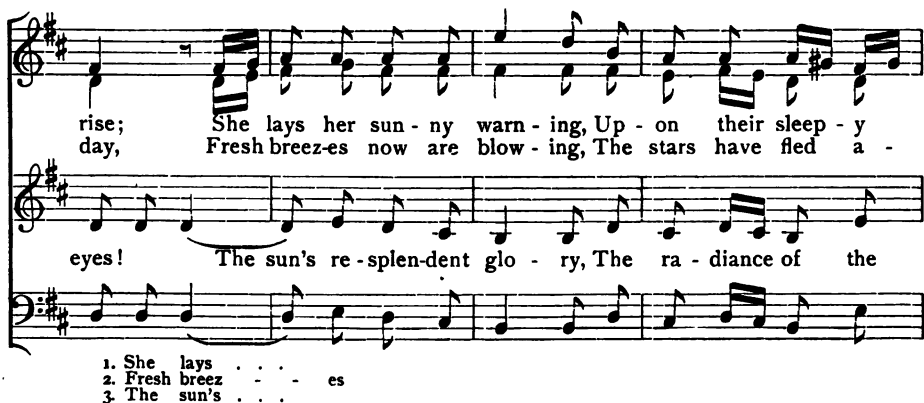
GERMAN MELODY.

*Allegretto.*



1. A - wake! The ro - sy morn - ing Calls all men to a -  
 2. Bold chan - ti - cleer is crow - ing To greet the dawn - ing

3. How grand Cre - a - tion's sto - ry Spread o - pen for our



rise;  
 day, She lays her sun - ny warn - ing, Up - on their sleep - y  
 Fresh breez - es now are blow - ing, The stars have fled a -

eyes! The sun's re - splen - dent glo - ry, The ra - diance of the

1. She lays . . .  
 2. Fresh breez . . . es  
 3. The sun's . . .



eyes. The lit - tle birds are sing - ing Their sweet - est songs of  
 way. To hail the morn - ing splen - dor, Dear lark, pour forth thy

skies. O heed the won - drous warn - ing, — A - wake, my heart, and

joy and love Their dai - ly trib - ute bring - - ing.  
thrill - ing song, Thy joy - ous car - ol ren - - - der!

sing for joy, An - oth - er day is dawn - - ing!

The musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is also in treble clef with the same key signature. The bottom staff is in bass clef with a key signature of two sharps. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

33

The musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features various note values and rests, with some notes marked with an 'x'.

The musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features various note values and rests, with some notes marked with an 'x'.

34 35

Musical score for measures 34 and 35. Measure 34 is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a treble staff with a triplet of eighth notes, a middle staff with eighth notes, and a bass staff with eighth notes. Measure 35 continues the melody with some notes marked with an 'x'.

36

Musical score for measure 36. The time signature changes to common time (C). The key signature remains two flats. The treble staff has a triplet of eighth notes, the middle staff has eighth notes, and the bass staff has eighth notes.

Musical score for measures 37 and 38. Measure 37 continues the melody in common time with two flats. Measure 38 ends with notes marked with an 'x'.

37



38





39

System 39, measures 39-43. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody in the treble clef features eighth and sixteenth notes, with some measures containing rests marked with an 'x'. The bass line provides a steady accompaniment with eighth and sixteenth notes.

40

System 40, measures 44-48. The music is in common time (C) with a key signature of two flats. The melody in the treble clef consists of quarter and eighth notes, ending with a half note. The bass line follows a similar pattern with quarter and eighth notes.

System 41, measures 49-53. The music is in common time (C) with a key signature of two flats. The melody in the treble clef includes quarter, eighth, and sixteenth notes, with some measures containing rests. The bass line provides a steady accompaniment with quarter and eighth notes.



## THE MAY QUEEN.

*Moderato.  
dolce.*

A. MILLER.

- |                                      |                                |
|--------------------------------------|--------------------------------|
| 1. Gather sweetest flow - ers,       | Fair - est that e'er grew, . . |
| 2. Bring the mod - est May - flow'r, | Pure, and sweet and fair, . .  |
| 3. This is May-day morn - ing,       | And since dawn of day, . .     |
| 4. At her mos - sy foot - stool,     | Can - o - pied with green, . . |

From the shad - y bow - ers	Wet with morn - ing dew.
Vi - o - let and cro - cus,	All that's bright and rare.
We've been twin - ing gar - lands	For our Queen of May.
We will bow in hom - age	To our gen - tle queen.

FIFTH READER.  
WINTER SONG.

*In march time.*

G. FEDERICH.

1. O, Win - ter is the time of sport, O Win - ter! O  
 2. We coast a - down the hill - side steep In Win - ter! We  
 3. What sport with skat - ing can com - pare In Win - ter! What

4. In sleigh - ing, too, we take de - light In Win - ter! In  
 5. O Win - ter, dear - est time of all, O Win - ter! O

Win - ter is the time of sport, O Win - - ter!  
 coast a - down the hill - side steep In Win - - ter!  
 sport with skat - ing can com - pare In Win - - ter!

sleigh - ing, too, we take de - light In Win - - ter!  
 Win - ter, dear - est time of all, O Win - - ter!

1-4. In  
 5. O

Hur - rah for frost, and ice, and snow That makes the warm blood quicker flow  
 With steel is shod our mettled steed, No race-horse can ex - cel its speed  
 Up - on the ice - field to and fro We dart like ar - rows from the bow,

The bells ring out a mer - ry song As o'er the snow we glide a - long  
 Thou bringest welcome Christmas cheer, Dear monarch of the whole glad year,

Win - - - - - ter, O Win - - - - - ter.

*cres.*

In Win - - - - - ter, O Win - - - - - ter.

*cres.*

In Win - - - - - ter, In Win - - - - - ter.

*cres.*

42

43



46

First system of music, measures 46-50. The music is in 3/8 time with a key signature of two sharps (F# and C#). It features a treble and bass staff. The first staff begins with a *pp* (pianissimo) dynamic marking. The second staff has a *pp* marking at measure 48. The third staff also has a *pp* marking at measure 48. The music consists of eighth and sixteenth notes, with some triplets.

Second system of music, measures 51-55. The music continues in the same key and time signature. The first staff has a *FINE.* marking at measure 52, followed by a double bar line and a repeat sign. The second and third staves also have repeat signs at measure 52. The music ends with a final chord in the first staff.

Third system of music, measures 56-60. The music continues in the same key and time signature. The first staff has a *rit.* (ritardando) marking at measure 58, followed by a double bar line and a repeat sign. The second and third staves also have *rit.* markings at measure 58. The music ends with a final chord in the first staff, marked *D.C. al fine.*

47

Exercise 47 consists of four measures in 4/4 time, key of D major. The melody in the treble clef starts with a whole rest, followed by quarter notes D4, E4, F#4, and G4. The bass line starts with a whole rest, followed by quarter notes D3, E3, F#3, and G3. The second measure has a whole rest in the treble and quarter notes A4, B4, C#5, and D5 in the bass. The third measure has quarter notes E4, F#4, G4, and A4 in the treble, and quarter notes D4, E4, F#4, and G4 in the bass. The fourth measure has quarter notes B4, C#5, D5, and E5 in the treble, and quarter notes A4, B4, C#5, and D5 in the bass. The piece ends with a double bar line.

48

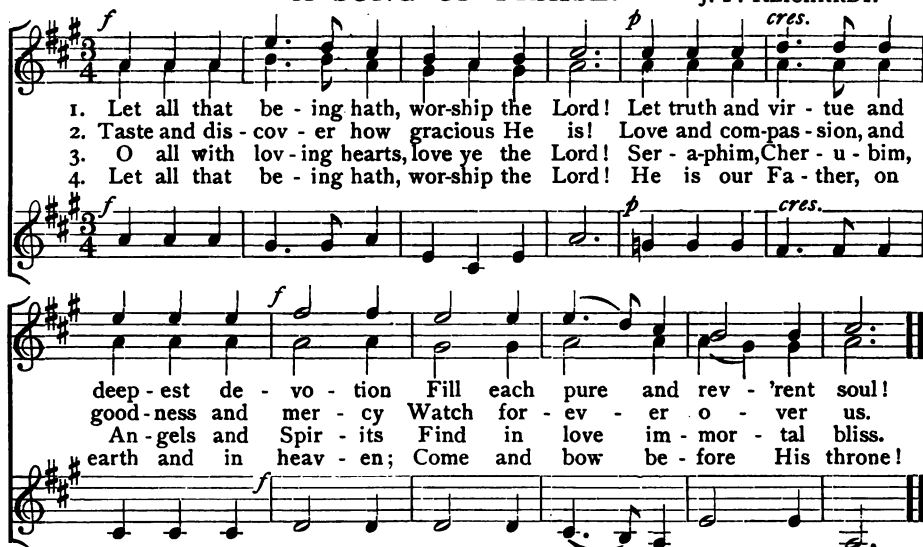
Exercise 48 consists of four measures in 4/4 time, key of D major. The melody in the treble clef starts with a whole note D4, followed by quarter notes E4, F#4, and G4. The bass line starts with a whole note D3, followed by quarter notes E3, F#3, and G3. The second measure has a whole note A4 in the treble and a whole note D4 in the bass. The third measure has a whole note B4 in the treble and a whole note E4 in the bass. The fourth measure has a whole note C#5 in the treble and a whole note F#4 in the bass. The piece ends with a double bar line.

49

Exercise 49 consists of four measures in 4/4 time, key of D major. The melody in the treble clef starts with a whole note D4, followed by quarter notes E4, F#4, and G4. The bass line starts with a whole note D3, followed by quarter notes E3, F#3, and G3. The second measure has a whole note A4 in the treble and a whole note D4 in the bass. The third measure has a whole note B4 in the treble and a whole note E4 in the bass. The fourth measure has a whole note C#5 in the treble and a whole note F#4 in the bass. The piece ends with a double bar line.

# FIFTH READER. A SONG OF PRAISE.

J. F. REICHARDT.



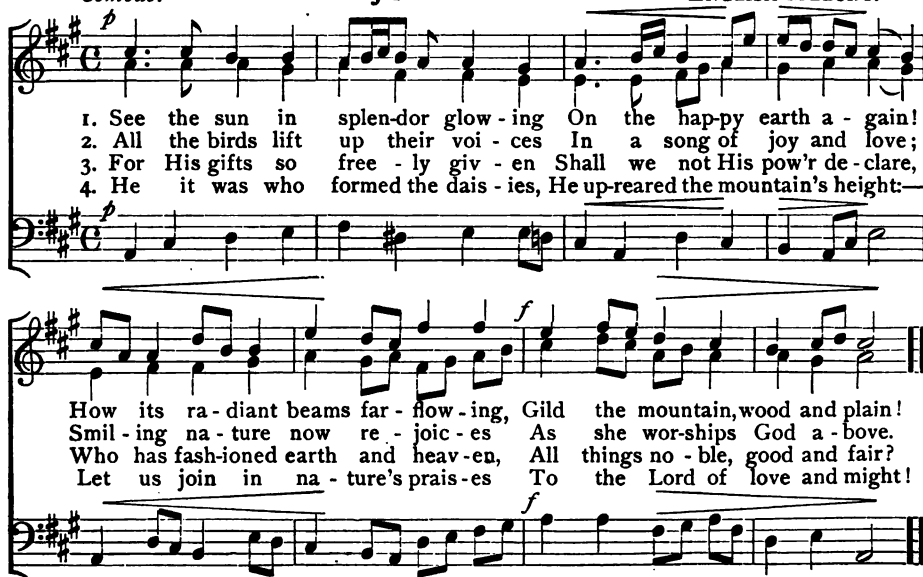
*f* *p* *cres.*

1. Let all that be - ing hath, wor-ship the Lord! Let truth and vir - tue and  
2. Taste and dis - cov - er how gracious He is! Love and com-pas - sion, and  
3. O all with lov - ing hearts, love ye the Lord! Ser - a-phim, Cher - u - bim,  
4. Let all that be - ing hath, wor-ship the Lord! He is our Fa - ther, on  
deep - est de - vo - tion Fill each pure and rev - 'rent soul!  
good - ness and mer - cy Watch for - ev - er o - ver us.  
An - gels and Spir - its Find in love im - mor - tal bliss.  
earth and in heav - en; Come and bow be - fore His throne!

*Comodo.*

## JUBILATE.

ENGLISH MELODY.



*p* *f*

1. See the sun in splen-dor glow - ing On the hap - py earth a - gain!  
2. All the birds lift up their voi - ces In a song of joy and love;  
3. For His gifts so free - ly giv - en Shall we not His pow'r de - clare,  
4. He it was who formed the dais - ies, He up-reared the mountain's height:-  
How its ra - dant beams far - flow - ing, Gild the mountain, wood and plain!  
Smil - ing na - ture now re - joic - es As she wor-ships God a - bove.  
Who has fash-ioned earth and heav-en, All things no - ble, good and fair?  
Let us join in na - ture's prais-es To the Lord of love and might!




*Allégo non troppo.*

## FIFTH READER. A SONG OF JOY.

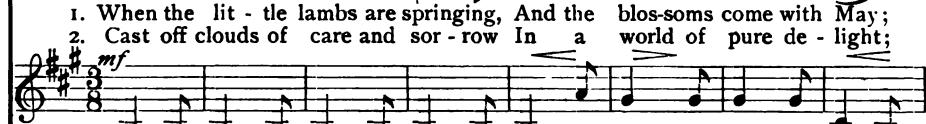
H. SATTLER.

*mf*



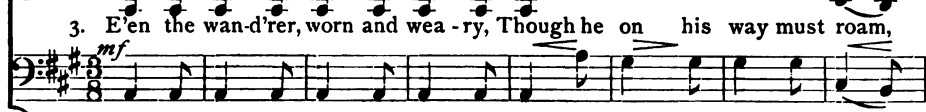
1. When the lit - tle lambs are springing, And the blos - soms come with May;  
2. Cast off clouds of care and sor - row In a world of pure de - light;

*mf*



3. E'en the wan-d'r'er, worn and wea - ry, Though he on his way must roam,

*mf*




When the mer - ry lark is sing-ing, Let our hearts with them be gay,  
Who would think of dark to - mor-row When to - day is fair and bright,



Feels his heart re-freshed and cheer-y, And he sings a song of home,



1. with them be gay. . . .  
2. is fair and bright. . . .  
3. a song of home. . . .



Let our hearts with them be gay. . . .  
When to - day is fair and bright. . . .



And he sings a song of home. . . .



50

3

51

\*

\*

52



53



54



55



## THE LORD'S OWN DAY.

*Comodo.*

MENDELSSOHN.



1. The earth is hushed in si-lence, Its cares now flee a - way ; Let all things bow in
2. The bells are sweet-ly ring-ing, Their clear-toned voices say : Ye peo-ple come and
3. O call of love and du-ty ! Who would not praise and pray, And thank the Lord of



4. He cheers the wea-ry-heart-ed, He shows the heavenly way To those who kneel be-
5. Come all ye thank-ful peo-ple ! Why should one soul de-lay To greet the Lord of



rev - 'rence On this, the Lord's own day, On this, . . . on this, the Lord's own day !  
 wor - ship On this, the Lord's own day, On this, . . . on this, the Lord's own day !  
 Heav - en On this, His chos-en day, On this, . . . on this, His chos - en day !



fore Him On this, His ho - ly day, On this, . . . on this, His ho - ly day !  
 Heav - en On this, His ho - ly day, On this, . . . on this, His ho - ly day !



FIFTH READER.  
BLESSED HOME.

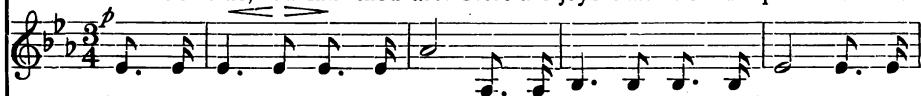
107

*Moderato.*

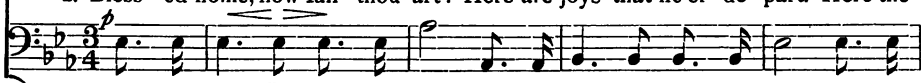
K. ZÖLLNER.



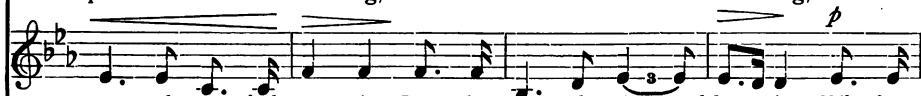
1. Bless - ed home, how fair thou art! Thou a - lone shalt have my heart, Dear thy  
2. Bless - ed home, how fair thou art! Here are joys that ne'er de - part. Here the



1. Bless - ed home, how fair thou art! Thou a - lone shalt have my heart, Dear thy  
2. Bless - ed home, how fair thou art! Here are joys that ne'er de - part. Here the



crag and snow-clad mountains, Dear thy crys - tal springs and fountains: Who from  
perfumed breeze is blowing, Here the sil - ver streams are flow - ing, Here all



crag and snow-clad mountains, Dear thy crys - tal springs and fountains: Who from  
perfumed breeze is blowing, Here the sil - ver streams are flow - ing, Here all



thee would ever part! Blessed home, how fair thou art! Blessed home, how fair thou art!  
things delight the heart:—Blessed home, how fair thou art! Blessed home, how fair thou art!



thee would ever part! Blessed home, how fair thou art! Blessed home, how fair thou art!  
things delight the heart:—Blessed home, how fair thou art! Blessed home, how fair thou art!



56



57



58







60

Three staves of music in G major (one sharp) and common time. Measure 60: Treble staff has a quarter note G, eighth notes A-B, quarter note C, and a half note D. Bass staff has a whole note G. Measure 61: Treble staff has a whole note G. Bass staff has a half note G and a half note A. Measure 62: Treble staff has a quarter note G, eighth notes A-B, quarter note C, and a half note D. Bass staff has a whole note G.

Three staves of music in G major. Measure 63: Treble staff has a quarter note G, eighth notes A-B, quarter note C, and a half note D. Bass staff has a whole note G. Measure 64: Treble staff has a quarter note G, eighth notes A-B, quarter note C, and a half note D. Bass staff has a whole note G. Measure 65: Treble staff has a quarter note G, eighth notes A-B, quarter note C, and a half note D. Bass staff has a whole note G.

Three staves of music in G major, 3/4 time. Measure 66: Treble staff has a quarter note G, eighth notes A-B, quarter note C, and a half note D. Bass staff has a whole note G. Measure 67: Treble staff has a quarter note G, eighth notes A-B, quarter note C, and a half note D. Bass staff has a whole note G. Measure 68: Treble staff has a quarter note G, eighth notes A-B, quarter note C, and a half note D. Bass staff has a whole note G.

## AUTUMN DAYS.

C. H. DRETSEL

*Comodo.*

1. Autumn days are now be - fore us, Field and wood are brown and sere;  
 2. Now the bird for-sakes its cov - er, Oft is heard the hun - ter's gun;

3. Grain is gold-en, corn is yel - low, Blest hast been the fruit - ful ground;

Au - tumn skies are arch - ing o'er us, And the har - vest moon shines clear,  
 Quail and par-tridge fly - ing o - ver, Show that sum - mer days are done.

Boughs bend down with ap - ples mel-low, Plen - ty smiles on all a - round.

All things tell of Win - ter sad - ness, Yet we welcome you with glad-ness.  
 Rustling leaves are 'round us fall - ing, And the crick-et shrill is call - ing.

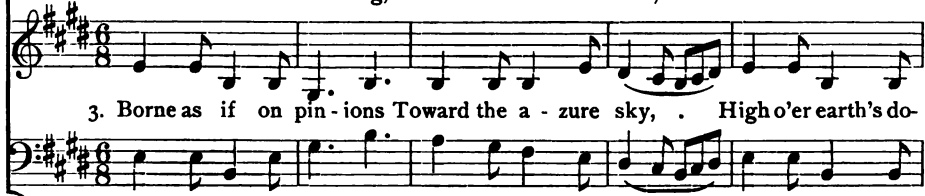
Nuts are fall - ing in a show-er; O, how rich is Autumn's dow - er!

# FIFTH READER. IN THE SWING.

B. LUTGEN.

*Andante grazioso.*  
*dolce.*

1. Swinging, gai - ly swing-ing, This bright Summer day, . . Birds are blithe-ly  
2. All the flowers are bow-ing, Fresh and fair to see; . . And the brook-let

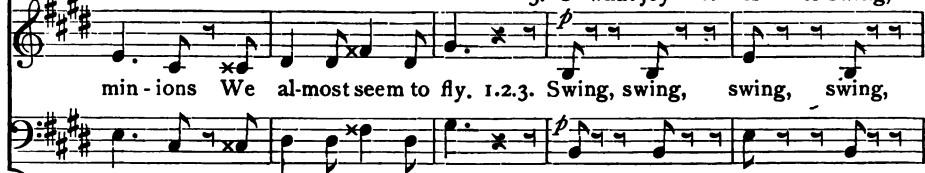


3. Borne as if on pin-ions Toward the a - zure sky, . High o'er earth's do-



sing - ing, Dull care has flown a - way.  
flow - ing, Laughs out as if in glee.

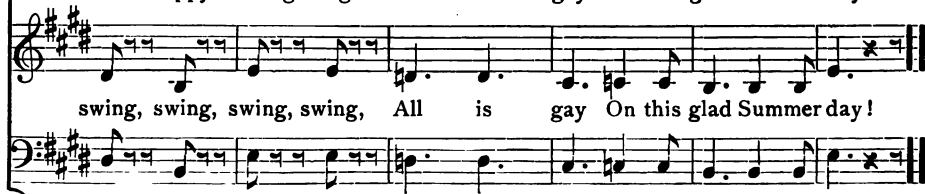
See the branches bend - ing low,  
Earth and sky are wondrous fair,  
3. O what joy it is to swing,



min - ions We al-most seem to fly. 1.2.3. Swing, swing, swing, swing,



Swaying, swaying to and fro! Who would not be gay On this glad Summer day!  
Nev-er was a time so rare,—Who would not be gay On this glad Summer day!  
While the happy birdlings sing! Who would not be gay On this glad Summer day!



swing, swing, swing, swing, All is gay On this glad Summer day!

62

Exercise 62 consists of four measures. The first measure has a treble staff with a half note G4 and a bass staff with a half note G3. The second measure has a treble staff with a half note A4 and a bass staff with a half note A3. The third measure has a treble staff with a half note B4 and a bass staff with a half note B3. The fourth measure has a treble staff with a half note C5 and a bass staff with a half note C4. The key signature has three flats (Bb, Eb, Ab) and the time signature is common time (C).

Exercise 62 continues with measures 5-8. The first measure has a treble staff with a half note D5 and a bass staff with a half note D4. The second measure has a treble staff with a half note E5 and a bass staff with a half note E4. The third measure has a treble staff with a half note F5 and a bass staff with a half note F4. The fourth measure has a treble staff with a half note G5 and a bass staff with a half note G4. The key signature has three flats (Bb, Eb, Ab) and the time signature is common time (C).

63

Exercise 63 consists of four measures. The first measure has a treble staff with a half note G4 and a bass staff with a half note G3. The second measure has a treble staff with a half note A4 and a bass staff with a half note A3. The third measure has a treble staff with a half note B4 and a bass staff with a half note B3. The fourth measure has a treble staff with a half note C5 and a bass staff with a half note C4. The key signature has three flats (Bb, Eb, Ab) and the time signature is 3/4.

64

65

## VACATION SONG.

*Andantino.*

R. FRANZ.

*mf*

1. With joy be - yond all meas - ure, We hail this day of pleas - ure, And  
2. We've worked with firm en - deav - or, With earn - est pur - pose ev - er, All

*mf*

3. We'll roam the wood - land bow - ers, And speed the hap - py hours By

*mf*

raise a mer - ry strain, And raise a mer - ry strain; Let  
through the long, long year, All through the long, long year; With

riv - er, mount, and shore, By riv - er, mount and shore, Till

all join in the cho - rus, Bright days are now be - fore us, Va -  
joy and sor - row blend - ed Our dai - ly tasks are end - ed, And

Au-tumn's gold - en weath - er Shall bring us all to - geth - er In

*cres.* ca - tion's come a - gain, *f* Va - ca - tion's come a - gain! *p*  
*cres.* glad va - ca - tion's here, *f* And glad va - ca - tion's here. *p*

this, our school, once more, *cres.* *f* In this, our school, once more. *p*

## THE WATER-LILY.

*Moderato.*

GERMAN MELODY.

1. Up - on the lake's broad breast, the lake's broad breast, The li - ly lies at  
 2. She dreams the hours a - way, the hours a - way, All through the sun - ny  
 3. O type of calm and rest, of calm and rest, So in - no - cent and

1. Up - on the lake's breast, The li - ly lies at  
 2. She dreams hours a - way, All through the sun - ny  
 3. O type of rest, So in - no - cent and

rest, Her pet - als un - clos - ing, In beau - ty re - pos - ing, She  
 day; But when night's dark shad - ow Rests on wood and mead - ow, She  
 blest! Like thee I'd be liv - ing, My no - blest work giv - ing, When

rest, Her pet - als un - clos - ing, In beau - ty re - pos - ing, She  
 day; But when night's dark shadow Dost rest on wood and mead - ow, She  
 blest! Like thee I'd be liv - ing, My no - blest work giv - ing, When

makes the world more fair, the world more fair, With fragrance pure and rare.  
 lifts to heaven her face, to heaven her face, In pu - ri - ty and grace.  
 clouds of care and strife, of care and strife, En - shroud my troub - led life!

makes the world more fair, With fra - grance pure and rare.  
 lifts to heaven her face, In pu - ri - ty and grace.  
 clouds of care and strife, En - shroud my trou - bled life!

## PART THIRD.—PATRIOTIC SONGS.

## AMERICA.

S. F. SMITH.

HENRY CAREY.

1. My coun - try 't is of thee, Sweet land of lib - er - ty,  
 2. My na - tive coun - try, thee—Land of the no - ble free—  
 3. Let mu - sic swell the breeze, And ring from all the trees,  
 4. Our fa - thers' God! to Thee, Au - thor of lib - er - ty,

Of thee I sing; Land where my fa - thers died! Land of the  
 Thy name I love; I love thy rocks and rills, Thy woods and  
 Sweet freedom's song; Let mor - tal tongues a - wake; Let all that  
 To Thee we sing; Long may our land be bright, With freedom's

Pil-grims' pride! From ev - 'ry moun - tain side, Let free - dom ring!  
 tem - pled hills: My heart with rap - ture thrills, Like that a - bove.  
 breathe par - take; Let rocks their si - lence break, The sound pro - long.  
 ho - ly light! Pro - tect us by Thy might, Great God, our King!



## THE STAR-SPANGLED BANNER.

SAMUEL ARNOLD.



1. Oh! say, can you see, by the dawn's ear - ly light, What so
2. On the shore, dim - ly seen thro' the mist of the deep. Where the
3. And where is that band, who so vaunt-ing - ly swore, Mid the
4. Oh! thus be it ev - er, when free-men shall stand, Be -



proud - ly we hailed at the twi - light's last gleaming? Whose broad  
 foe's haught-y host in dread si - lence re - pos - es, What is  
 hav - oc of war and the bat - tle's con - fu - sion, A  
 tween our lov'd home and the war's des - o - la - tion! Blest with



stripes and bright stars, thro' the per - il - ous fight, O'er the  
 that which the breeze, o'er the tow - er - ing steep, As it  
 home and a coun - try they'd leave us no more? Their  
 vic - t'ry and peace, may the Heav'n-res - cued land, Praise the



ram-parts we watch'd, were so gal - lant - ly stream-ing! And the  
 fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it  
 blood has wash'd out their foul foot - steps' pol - lu - tion; No  
 Power that hath made and pre-serv'd us a na - tion! Then



rock - ets' red glare, the bombs burst - ing in air, Gave  
 catch - es the gleam of the morn - ing's first beam; In full  
 ref - uge could save the hire - ling and slave From the  
 con - quer we must, when our cause it is just; And



proof thro' the night that our flag was still there:  
 glo - ry re - flect - ed, now shines on the stream;  
 ter - ror of flight, or the gloom of the grave;  
 this be our mot - to, "In God is our trust;"



Oh! say does that star - span - gled ban - ner yet  
 'Tis the star - span - gled ban - ner, oh! long may it  
 And the star - span - gled ban - ner in tri - umph shall  
 And the star - span - gled ban - ner in tri - umph shall



wave, O'er the land of the free, and the home of the brave!  
 wave, O'er the land of the free, and the home of the brave!  
 wave, O'er the land of the free, and the home of the brave!  
 wave, While the land of the free, is the home of the brave!

FRANCIS SCOTT KEY.

## HAIL COLUMBIA!

FYLES.

*Maestoso.*

1. Hail, Co - lum - bia! hap - py land!
2. Im - mor - tal pa - triots, rise once more! De -
3. Sound, sound the trump of fame!
4. Be - hold the chief, who now com - mands, Once



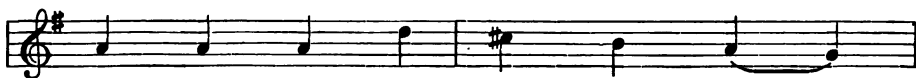
Hail! ye he - roes heav'n - born band! Who  
 fend your rights, de - fend your shore; Let  
 Let . . . Wash - ing - ton's great name  
 more to serve his coun - try stands,— The



fought and bled in Free - dom's cause, Who  
 no rude foe, with im - pious hand, Let  
 Ring thro' the world with loud ap - plause!  
 rock on which the storm will beat! The



fought and bled in Free - dom's cause, And  
 no rude foe, with im - pious hand, In -  
 Ring thro' the world with loud ap - plause! Let  
 rock on which the storm will beat! But



when the storm of war was gone En -  
 vade the shrine where sa - cred lies, Of  
 ev' - 'ry clime to Free - dom dear, . .  
 arm'd in vir - tue, firm and true, His



joyed the peace your val - or won, Let  
toil and blood the well - earned prize, While  
Lis - - ten with a joy - ful ear; With  
hopes are fixed on heaven and you! When



in - de - pend - ence be our boast, Ev - er mind - ful  
of - f'ring peace, sin - cere and just, In heav'n we place a  
e - qual skill, with stead - y power, He gov - erns in the  
hope was sink - ing in dis - may, When gloom ob - scured Co -

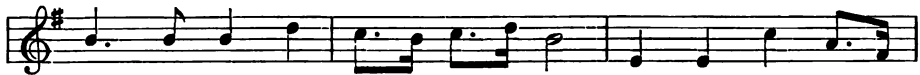


what it cost, Ev - er grate - ful for the prize,  
man - ly trust, That truth and jus - tice shall pre - vail, And  
fear - ful hour Of hor - rid war, or guides with ease The  
lum - bia's day, His stead - y mind, from chang - es free, Re -

## CHORUS.



Let its al - tar reach the skies. 1.	} Firm, u-nit - ed, let us be,
ev - 'ry scheme of bond-age fail. 2.	
hap-pier times of hon-est peace. 3.	
solved on death, or lib - er - ty. 4.	



Ral - lying round our lib - er - ty! As a band of



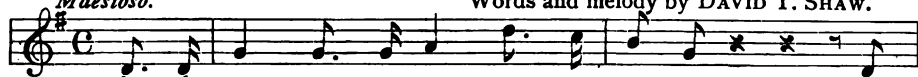
broth-ers joined, Peace and safe - ty we shall find.

JOSEPH HOPKINSON.

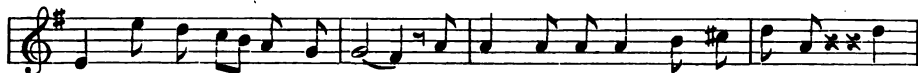
## COLUMBIA, THE GEM OF THE OCEAN.

*Maestoso.*

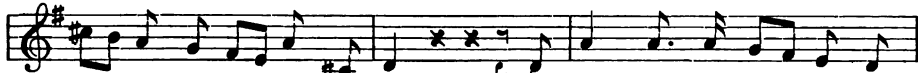
Words and melody by DAVID T. SHAW.



1. O Co - lum - bia! the gem of the o - cean, The  
 2. When war winged its wide des - o - la - tion, And



home of the brave and the free, The shrine of each patriot's de - votion, A  
 threatened the land to de - form, The ark then of freedom's foundation, Co -



world-of-fers hom-age to thee. Thy man-dates make he - roes as -  
 lum-bia, rode safe thro' the storm; With her gar - lands of vic-t'ry a -



sem - ble, When lib - er - ty's form stands in view, Thy  
 round her, When so proud-ly she bore her brave crew, With her



ban-ners make tyr-an-ny tremble, When borne by the Red, White and Blue.  
 flag proudly floating before her, The boast of the Red, White and Blue.

CHORUS.



When borne by the Red, White and Blue, When borne by the Red, White and  
 The boast of the Red, White and Blue, The boast of the Red, White and



Blue, Thy ban - ners make tyr - an - ny  
 Blue, With her flag proud - ly float - ing be -



trem - ble, When borne by the Red, White and Blue!  
 fore her, The boast of the Red, White and Blue!

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Words by  
Frank L. Stanton.

# OLD FLAG FOREVER.

Music by  
Leila France

*Maestoso—not too fast.*



1. She's up there— Old Glo - ry— where light-nings are sped: She
2. She's up there— Old glo - ry— how bright the stars stream! And the



daz-zles the na-tions with rip-ples of red; And she'll *wave* o'er us  
stripes like red sig-nals of lib-er-ty gleam! And we *dare* for her



liv-ing, or droop o'er us dead— The flag of our coun-try for-ev-er.  
liv-ing, or dream the last dream 'Neath the flag of our coun-try for-ev-er.

## CHORUS *a little faster.*

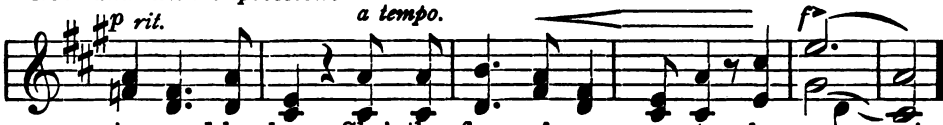


She's up there—Old Glo-ry— No ty-rant-dealt scars—No blur on her



bright-ness— no stain on her stars! The *brave* blood of he-roe's hath

*slow and with expression.*



crim-soned her bars— She's the flag of our coun-try for-ev-er!

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E. M. V.



